

TMR

TALKING MACHINE REVIEW

Issue 103

£3.75

Peggy
COCHRANE
a
Bio-discography
by
Arthur Badrock



Nipper's Bit

an irreverent look at the shellac world

It is not often that this dog is drawn to matters political, we leave that to Master, but spotted in an edition of *Hansard*, the official record of the Houses of Parliament, was this reference to the world of shellac. The debate was on the economy of north Kent by the MPs for that area. And we take it up at the last few words of a rather long winded speech

".....on the new utilities, specifically British Gas which owns the site, to make it available.

I hope that my brevity will earn me your accolade, Mr. Deputy Speaker.

Mr Deputy Speaker: I shall trust the hon. Member for Gravesham (Mr. Pond) to speak very briefly.

12.47 pm

Mr. Chris Pond (Gravesham): I shall speak briefly and quickly at 78 rpm.

I want to extend an invitation to you, Mr. Deputy Speaker, and to my right hon. Friend the Minister for....."

[HANSARD 91WH North Kent Economy 19 JULY 2000]

So it seems there is some knowlege of civilization in the chamber after all. But I wonder how many other MPs or their voters will have understood the reference to 78rpm?

In the daily newspaper frequented by this household we see that none other than the former Rupert Murdoch lieutenant Kelvin Mackenzie is proposing to start an independent radio station. Reportedly called '171 The Lounge' it is aimed at those listeners who the BBC abandoned with the latest shake-up of Radio 2.

We do not know if the number 171 is the frequency in kiloHertz, but if it is, then it would place the station on the 'long wave band', and well in reach of most British listeners.

As we have not heard any transmissions on 171 kHz/AM we can only assume that the idea has not taken off.

This magazine wishes any such project well. Especially in the days of the internet and internet radio, although there are many sites on the Internet where you can listen to, and even download if you have a mind to do so, lots of historic jazz, blues and many other early recordings. It is just a matter of finding the sites, which can a long time, and hoping that your local 'twin pair copper-wire' connection is good enough for the task. We have been promised by BT that ASDL links are soon to be freely available (and free!) in the South East of England.

Whilst on the subject of Gillingham, Kent, the humble abode of this canine correspondent, the following also caught my eye:

Stagbeetles!



Apparently North Kent is the haven for Stagbeetles in the UK. According to a report in the *Kent Messenger* for 18th May 2001, the humble stagbeetle thrives best on the vegetation and soil of those (few) unspoilt areas along the southern bank of the Thames estuary and the Medway and Swale rivers.

Which for those who knew the secrets of Crumbling Towers in Barnehurst, Kent, will be pleased to learn that it all leads me into a review of a publication "*The Norman Stevens Omnibus*" to be found elsewhere in this issue of *TMR*.

Norman was a collector whose famous was wide spread, mainly by the medium of his auction lists. These were peppered with a rare humour.....but enough dear fans, you must read Master's review to find out how stagbeetles are connected with the world of shelac.

In the wake of the BSE problems and the latest Foot and Mouth crisis, it comes as no surprise to find that we in this 'sceptred isle' have become called the 'Mad Cows of Europe'. Well, as is often the case, the world of the 78rpm record got there first. If you wonder of what I speak, then just look at these two illustrations. Taken from the reverse sides of two small Durium cardboard advertising records, the first of

STAINLESS STEPHEN

is a hot

Radio Favourite

who sings the praises of

the finest winter food
in the world



with the compliments of

UNITED CATTLE PRODUCTS LTD.

Produce Exchange Buildings,

MANCHESTER

RECORD BY CRIBBLE & SON, LTD.

MANCHESTER

these
refers to
Tripe and
Cowheels.

Both of these were considered to be a delicacy in the north of England (this is long before the days of the ubiquitous Big Mac!). And, Oh! How we laughed. "Tripe!" do I hear you say? Marvelous food, boiled in milk and served with a touch of vinegar. The finest winter food in the world, it says so on the record, so it must be true. Mind you, I don't know about cowheels, never tried 'em myself.

And if that didn't get

you, what about Good

Old Fashioned Black

Treacle? None of

your namby pamby

sickly sweet

Golden Syrup.

'Criddle's Old

Fashioned Black

Treacle' was the

stuff that was

recommended to

every healthy

Liverpudlian to eat

in the nineteen thir-

ties. Lord knows what

his teeth were like, if he,

or she, had any left, but

according to the gentleman on

the record he lived to be a healthy one hundred years old, just because

he had a dose of Black Treacle every day.

At least Criddle's Old Fashioned Black Treacle didn't carry the risk of Mad Cow disease, or Foot and Mouth disease. Nor, so far as I know, did it carry the risk of catching the one disease that all readers of this magazine have. For which there seems to be no known cure, the dreaded Acquired Shellac Syndrome (ASS).

NIPPER

□□□

Now a sincere apology from Master for the extremely late appearance of this issue.

"Due to a spell of ill health that completely knocked the stuffing out of me for nearly 12 months, I was unable to produce the magazine. I wish to reassure all readers and contributors that their patience has been rewarded. The magazine title is safe with me for the foreseeable future. All paid for subscriptions will be honored on an issue for issue for basis, i.e. each subscription is for a fixed number of issues, NOT for a set period of time.

There have been suggestions from readers and contributors alike that we may wish to look at the frequency of publication and therefore the number of pages or format of the magazine. One contributor has remarked upon the *Storyville* 78rpm jazz record collector magazine. Laurie Wright the editor/publisher now produces this in an annual hard-bound book format. Originally *Storyville* was bi-monthly, then quarterly. I would like to hear your views."

JOHN W BOOTH

PEGGY COCHRANE

A bio-discography by ARTHUR BADROCK

PEGGY COCHRANE was born in Streatham, South London in January 1902. Her parents were not musical, but her father, a civil servant, had nurtured a secret ambition to be a violinist and, like many parents before and since, he hoped to see this ambition realised through his child. Peggy began violin lessons at the age of 4, and, at the same time, she studied the piano. At about the age of 12 she won a three year scholarship at the Royal Academy of Music.

While still a student at the Academy she had the opportunity of earning a little money transcribing Ivy St. Helier's compositions on to sheet music. She claimed that the first composition she worked on and to which she suggested a few note changes, which Ivy accepted, was *Coal Black Mammy*, a very popular hit of 1921. During their friendship Ivy told her "You have a marvellous feeling for jazz, we must forget about the classics. There is really no money to be made in this country from the classics". There is an oft repeated story, of whose truth I am not convinced, that the pianist Raie Da Costa was given the same advice by the Parlophone Manager Oscar Preuss after an unsuccessful test for that company.

At the age of 16 she was playing with the Brighton Municipal Orchestra but by the time she was 18 Peggy was practising more on the piano than the violin and had clearly decided which was to be her instrument. A year later, more from a feeling of what was expected of her than what she herself wanted, she married a successful doctor in his 30s. It was a loveless and mainly sexless marriage from the start and although Peggy would have liked children this proved physically impossible for the rest of her life and she soon returned to work.

She toured the Music Halls, playing her violin and sometimes dancing while she played.

In 1923 she began making recordings as a violinist and continued to do so for some years, her first piano recordings did not begin until 1930 and yet in her autobiography she makes no mention of the violin recordings. As she herself said in an interview in 1934—"the fiddle was always work, but playing the piano was, and is, pure enjoyment".

PEGGY COCHRANE

Violin solo w. pno acc. c. October 1923
C6040 Cavatina Op 85 No.3 (Raff) Aco G15315 Bel. 345 Duophone B5040
C6041 Melody In F (Rubinstein) Aco G15315 Bel 345 Duo B5039 Gu 1474
C6042 Meditation "Thais" (Massenet) Aco G15292 Bel 344 Duo B5043
Chantal 1325
C6043 Ave Maria (Bach-Gounod) Aco G15292 Bel 344 Duo B5039

-same- c. February 1924
C6203X Serenade (Drdla) Aco G15410 Bel 467 Citizen 799 Duo B5044 Gu 1474
C6204 Liebeslied (Kreisler) Aco G15410 Bel 467 Citizen 799 Duo B5044 Gu 1480
C6205 Prize Song "The Mastersingers" (Wagner) Aco F33054 (12")
C6206 Valse Triste (Sibelius) Aco F33054 (12") Ludgate 4740

-same- c. August 1924
C6551 Allegeretto (Wolstenholme) Aco G15517
C6552 Swing Song (Barnes) Aco G15517 Bel 617
C6553X Extase: Reverie (Ganne) Aco G15739
C6554X Cradle Song-No.3 of a Suite of 3 Pieces (P.Cochrane) Aco F33069 (12")
C6555X Berceuse Op. 16 (Gabriel Fauré) Aco F33069 (12")

-same- c. February 1925
Sirventese (Pick, Mangiagalli) Aco G15662 Bel 753
African Dance, Op.58, No.2 (Coleridge Taylor) Aco G15662 Bel 811
Serenade Espagnole (Chaminade) Aco G15699 Bel 617
C6890 Melodie Op.42, No.3 (Tchaikovsky) Aco G15699 Bel 822

-same- c. March 1925
C6925 Polichinelle (Kreisler) Aco G15739
C6926
C6927 La Precieuse (Kreisler, AFTER Couperin) Aco G15826
C6928 Visione Op.28 (Drdla) Aco G15826 Bel 811 Duo B5045
Berceuse (Jarnefelt) Aco G15769 Bel 753 Duo B5043
Romanze (Schumann-Kreisler) Aco G15769 Bel 753 Duo B5043

-same- 1925?
The Temple Bells; Kashmiri Song (Woodforde-Finden) Aco G15919
Where The Abana Flows; How Many A Lonely Caravan
(Woodforde-Finden) Aco G15919

-same- 1925
Chant Sans Paroles (Tchaikovsky) Aco G15981
Mazurka In A Minor Op.67, No.4 (Chopin) Aco G15981

-same- c. September 1925
C7324 Midnight Bells (Heuberger) Aco G16044
C7325
C7326
C7327 Cherry Ripe (Trad. arr. Cyril Scott) Aco G16044

-same- c. December 1925
C7478 Little Firefly (Cadman) Aco G16066
C7479 Saltarelle (German) Aco G16066

-same- c. October 1926
C-46-EX Valse Caressante (Respighi) Aco G16128
C-47-EX Paraphrase On Menuet (Paderewski-Kreisler) Aco G16089
C-48-E Berceuse Russe (Cui) Aco G16089
C-49-E Capriccio All' Antica (Sinigaglia) Aco G16128

-same- January 1927
C-140-EX Swing Low Sweet Chariot (trad.) Aco G16157
C-141-E By The Waters Of Minnetonka (Lieurance) Aco G16157

-same- c. June 1927
"Lover In Damascus"—Allah Be With Us: Far Far Across The
Desert (Woodforde-Finden) Aco G16220
"Lover In Damascus"—Beloved In Your Absence; If In The Great
Bazaars (Woodforde-Finden) Aco G16220

Note: **Beltonas** as GERTRUDE WINCHESTER but on **Beltona 572** Slavonic Dance, Air On A G String and **Beltona 584** Caprice Viennois/Romance the name covers the identity of Mayer Gordon, whoever he was. **Beltona 753** was issued as FRANCIS BURROWS. It has not been possible to examine a copy of this record to confirm that they are the Cochrane recordings. **Citizen 799** as HUBERT LARSON (reverse, same pseudonym, is Marie Dawson Morrell). **Duophone B5039, B5040, B5043** as JOSEF ROMBERG, reverse of **B5040**, same pseudonym, is Mayer Gordon. **Duophone B5042, B5044, B5045** as PAUL RENDELL, reverse of **B5042, B5045**, same pseudonym, is Mayer Gordon; rev. of **B5044**, same pseudonym, is Henry Kalmer. **Guardsmans** as CLARENCE WATERSON (rev. of **1480**, same pseudonym, is Henry Kalmer). **Ludgate 4740** as PAUL BEHR. Belgian **Chantal** as MONSIEUR DARBOIS. It is possible that the names Mayer Gordon and Henry Kalmer were both used as pseudonyms on Aco for Peggy Cochrane following the not uncommon theory that the more artists you appear to have in your catalogue the greater impression you make on the public. At present I have no evidence to support the theory in this case.

Takes:

In the case of records manufactured by the Vocalion company such as Aco and Broadcast up to at least December 1932, the plain matrix number denotes take -1; the addition of an X (as on C-140-EX) denotes take -2, the addition of two Xs (as on L043 below) denotes take -3, and so on. Thus L025X and L025XX means both take -2 and take -3 were issued.

ANONYMOUS VIOLIN SOLOS

c. April 1928
There is a *possibility* that the following are by Peggy Cochrane, but they could be by Eileen Andjelkovitch. An expert opinion is needed

No.3 Studio Abbey Road. October 16 1931
At the pianos: Peggy Cochrane & William Walker (THAT CERTAIN TRIO)

OB1742-1-1A-2-3A Time Alone Will Tell (*Gordon, Monaco*) HMV

rejected

OB1743-3A Little Girl HMV B3989

OB1744-2A What's Gonna Happen To Me (*Gottler, Nicholls*) HMV B3988

OB1745- You Can't Stop Me From Loving You (*Holiner, Nichols*)

HMV rejected

On only 1742-2 is a violin noted as present in the company file. Could this be Peggy?

-as above-

October 30 1931

OB1742-5 Time Alone Will Tell (*Gordon, Monaco*) HMV B3988

OB1745-4 You Can't Stop Me From Loving You (*Holiner, Nichols*)

HMV B3989

Side 1 is listed in 1932 catalogue as acc. by two pianos and a violin, but no violin noted as present in the file and it has not been possible to listen to a copy of the record to verify this.

PATRICK WADDINGTON Baritone with two pianos November 27 1931

At the Pianos: Peggy Cochrane and William Walker (THAT CERTAIN TRIO)

OB2253-2 Got A Date With An Angel (*Waller, Tunbridge*) HMV B4020

OB2254-2 Life Is Just A Bowl Of Cherries (*Brown & Henderson*) —

PEGGY COCHRANE & PATRICK YORK

December 1931

Duet with Peggy at the Piano (Patrick York is Patrick Waddington.)

A1009 Guilty Broadcast Tw 3134

A1010 Life Is Just A Bowl Of Cherries Broadcast Tw 3134
(intro: 'This is the Missus'.)

WILLIAM WALKER & PEGGY COCHRANE pianoforte duet

January 4 1932

OB2548-2 You're Blasé (*Hamilton*) HMV B4065

OB2549-2 Break Down And Weep. Intro: 'Mona Lisa' (*Sullivan*) —ditto—

PEGGY COCHRANE & PATRICK YORK

February 1932

Duet with Peggy at the Piano (Patrick York is Patrick Waddington.)

I Wanna Be Loved By You (*Kalmar, Ruby, Stothart*) Broadcast Tw 3152

I Wouldn't Change You For The World (*C. Newman, I. Jones*) —

During 1932 Peggy appeared in *Pathé Pictorial* film No.719 playing 'I Found You'.

PEGGY COCHRANE Piano Solo with Dance Band

February 1932

probably Harry Bidgood studio group.

A1049X More Musical Comedy Memories Pt.1 Broadcast Tw 3194

intro: 'Look for the silver lining', 'Deep in my heart, dear',

'Can't help lovin' dat man', and 'Sometimes I'm happy'

A1050XX More Musical Comedy Memories Pt.2 Broadcast Tw 3194

intro: 'With a song in my heart', 'Button up your overcoat'

'I'll see you again' and 'Wild Rose'

PEGGY COCHRANE & PATRICK YORK

February 1932

(Duet, with Peggy at the Piano) This is a vocal duet; PY is Patrick Waddington.

A1053X You Try Somebody Else (*DeSylva-Brown-Henderson*) Broadcast Tw 3158

A1054X Put Your Little Arms Around Me (*Arnheim-Tobias-Lemare*) —
intro: 'How's your Uncle?'

PEGGY COCHRANE & WILLIAM WALKER pianoforte duet

February 26 1932

OB2751-2 "The Cat And The Fiddle" (*Harbach-Kern*) HMV B4104

Medley (1st Record) intro: 'Try to forget', 'She didn't say yes'.

OB2752-2 Medley (2nd Record) HMV B4104

intro: 'The night was made for love', 'A new love is old'

PEGGY COCHRANE Novelty Piano Solo

with xylo and other effects by Rudy Starita

May 1932

Rudy Starita plays xylophone both sides, plus drums on second side. There is an uncredited, unidentified male singer on both sides, the names of Sam Browne and Maurice Elwin have been suggested.

A1121 A Cuckoo In The Nest (*Sievier-Norton*) Broadcast Tw 3201

A1122 Dance Of The Little Dutch Dolls (*Walker-Green*) Broadcast Tw 3201

Side 1 has A1121XX handwritten under the label but crossed through and A1121 handwritten elsewhere.

Side 2 XX visible but again crossed through.

PATRICK WADDINGTON baritone

June 14 1932

acc. by Peggy Cochrane piano

OB2297-1-2 Say That You Are Teasing Me (*Turk-Ahlert*) HMV unissued

PEGGY COCHRANE Syncopated Piano Solos (with vocal effects) August 1932

The same male vocalist as on Br Tw 3201 sings on 'Soft Lights and Sweet Music' in Pt.1 and 'Wherever You Are' in Pt.2

1178 A Posy Of Popular Tunes Pt 1

Broadcast Tw 3236

intro: 'Lullaby of the Leaves', 'Love You Funny Thing'

'Soft Lights and Sweet Music' and 'Crazy People'

1179 A Posy Of Popular Tunes Pt 2

Broadcast Tw 3236

intro: 'Roses at Dawning', 'Somebody Loves You'

'Wherever You are' and 'Drums In My Heart'

Note: there is an X stamped in the wax both sides which would indicate these are both take -2, there are no handwritten matrix numbers, only in type.

'BROADCAST'S ALL STAR NON-STOP VARIETY SHOW' September 1932

Compered by Bobbie Comber.

Introducing-Part 1: Orchestra, G.H. Elliott, Charlie Higgins, Mellow & Rich, and Harry Bidgood & his Rhythm Rascals.

Part 2: Carson Robison & his Pioneers, **Peggy Cochrane**, George van Dusen, Sandy Powell, Orchestra.

A1200, X, XX / A1201, X, XX

Broadcast Tw 3252

Comber introduces Peggy Cochrane as "England's greatest syncopated pianist playing her own composition 'Pekinese Parade'". Certainly the Cochrane and Van Dusen performances appear on this record only. i.e. they are not dubbed from other issues and this may well apply to all the performances. Three takes of each side have been seen.

DIANA CLARE contralto

October 11 1932

[actually Esther Coleman] acc. by Peggy Cochrane and William Walker (pnos)

OB3974-2 Three's A Crowd (*Dubin, Kahn, Warren*)

HMV B4280

OB3975-2 Love Me Tonight (*Crosby, Young, Washington, Connelly*) — do—

Note: Esther Coleman was a London born singer, educated at the Guildhall School of Music, who also studied the piano and organ. She established her reputation on the concert stage and also on the wireless. She made many recordings, of serious songs, for Zonophone. Under the name Diana Clare she had begun to forge a different career as a singer of popular songs working with, amongst others, Eugene Pini and Austin Croom Johnson. She went on to make odd recordings with Harry Roy and the Savoy Orpheans.

PATRICK WADDINGTON Baritone

October 13 1932

with two pianos — Peggy Cochrane and Anne de Nys

OB3983-2 Out Of The Blue (*Little, Eckersley*)

HMV B4290

with two pianos and cello Cochrane, de Nys & unknown

OB3984-1 Her Name Is Mary (*Sievier, Ramsey*)

HMV B4290

PEGGY COCHRANE

(With Vocal Refrain)

December 1932

The same male baritone as before, (possibly Maurice Elwin), sings on 'When the morning...' in Pt.1 and 'Masquerade' in Pt.2

1252X Popular Melodies On A Piano Pt.1

Broadcast Tw 3278

Intro: 'The Old Man of the Mountain', 'When the morning rolls

around' 'Love Me To-night' and 'I beg your pardon, Mademoiselle'

1253 Popular Melodies On A Piano Pt.2

Broadcast Tw 3278

Intro: 'Say it isn't so', 'We just couldn't say Goodbye',

'Masquerade' and 'Sweet Sixteen and never been Kissed'

During 1933 Peggy appeared in *Pathé Pictorial* film No.799, playing 'Toy Balloon'

PEGGY COCHRANE Syncopated Piano Selections

March 1933

(With Vocal Refrain)

The same male baritone, (possibly Maurice Elwin), sings on 'Let me give my happiness...' in Pt.1 and 'Look what you've done' in Pt.2

1324-2 The Good Companions (*Posford*)

Broadcast Tw 3304

Intro: 'Three Wishes', 'Let me give My Happiness to You' and 'Lucky for Me'

- 1325 The Kid From Spain. (*Kalmar-Ruby-Akst*) Broadcast Tw 3304
Intro: 'In the Moonlight', 'Look what you've done' and
'What a Perfect Combination'

PEGGY COCHRANE Fascinating Rhythm Melodies on the Piano May 1933
Uncredited male vocal on the first title, possibly Maurice Elwin
1373-3 Moon Song (*Johnston*) Broadcast Tw 3329
1374-3 Dancing Butterfly (*Petkere*) —ditto—

PEGGY COCHRANE (Syncopated Piano Solos) August 1933
Uncredited male vocalist, (possibly Dan Donovan), on 1412 sings 'Learn To Croon'; and 'Mary Rose' on 1413
A1412-2 Selections From The Film "College Humour" (*Coslow-Johnston*)
Broadcast Tw 3351
A1413-2 Selections From The Film "This Week Of Grace" (*Parr-Davies*)
Broadcast Tw 3351

PEGGY COCHRANE AND HER TROUBADOURS c. August 1933
Peggy Cochrane pno, vcl. acc. Freddy Gardner alto bar, George Scott Wood dir./piano accord.; ?Ronnie Ogilvie gtr; Jack Jacobson dms
556-3 Learn To Croon vPC Trusound A-1028
557-3 I'll Take An Option On You vPC —ditto—

PEGGY COCHRANE (Syncopated Piano Solos) October 1933
(With Vocal Chorus)
Uncredited male vocalist, (possibly Dan Donovan), sings 'The Day You Came Along' on 1451
A1451-2 Selections from the Film "Too Much Harmony" Broadcast Tw 3366
A1452-1 Selections from the Film "Moonlight And Melody" —ditto—

PEGGY COCHRANE (Piano Solo) December 1933
F658 Melodies Of The Moment Pt 1 Rex 8118
Intro: 'On a Steamer coming Over', 'So Shy'
'You ought to see Sally on Sunday'
F659 Melodies Of The Moment Pt 2 Rex 8118
Intro: 'Close your Eyes', 'Croon to me', 'It's the talk of the Town'

In 1934 Associated British Pictures made the film "Radio Parade Of 1935" at Elstree Studios. The film, directed by Arthur Woods, lasted for just over 1½ hours and a weak plot supported a succession of turns from Ted Ray to Stanelli & his Orchestra. Teddy Joyce and his Orchestra were in the film as well as Peggy at the piano.

PEGGY COCHRANE March 1934
F750 Popular Waltz Piano Medley Pt.1 Rex 8159 Kristall 124
Intro: 'Count of Luxembourg Waltz', 'Where my Caravan has rested'
'Desert Song Waltz', 'I love the Moon'
F751 Popular Waltz Piano Medley Pt.2 Rex 8159 Kristall 124
Intro: 'Little Grey Home in the West', 'I'll see you again',
'Roses of Picardy', 'The Count of Luxembourg Waltz'

PEGGY COCHRANE (Piano Solo) August 1934
F935-2 Peggy Cochrane's Medley Pt.1 Rex 8298
Intro: 'Alice Blue Gown', 'Delilah', 'Speak to me of Love'
F936 Peggy Cochrane's Medley Pt 2 —ditto—
Intro: 'Dancing with tears in my eyes', 'Dream Lover'
'Good-night Sweetheart'

'THE TUNE A MINUTE GIRL' — Peggy earned this nickname from the radio programme in which she played 15 tunes in 15 minutes. During this same period she worked with Jack Jackson's Orchestra in radio broadcasts and made records with him as a singer, also contributing as composer and arranger.

JACK JACKSON AND HIS ORCHESTRA September 1 1934
Peggy Cochrane vcl, Jack Jackson vcl
OEA-820-2 The Ache In My Heart v PC (*Siever, Lester Rome*) HMV B6521
OEA-821-2 Wedding On The Air v JJ-PC (*Morton*) —ditto—
OEA-822-1 Kiss Me, Dear vPC-JJ (*Vivian Ellis*) HMV B6522

Note: the composer 'Lester Rome' was in fact Peggy Cochrane.

JACK JACKSON AND HIS ORCHESTRA September 28 1934
Peggy Cochrane vcl
OEA-622-2 Faith wz v PC (*Damerell, Evans*) HMV B6526
OEA-624-2 New Moon v PC (*Brunelle, Tovey*) HMV B6527

Some time during 1936 (I think) Peggy Cochrane met Jack Payne in Birmingham and even at this initial meeting there was some chemistry between them. A few weeks later they ran into each other in Bournemouth and the die was cast. Within a short time he had become her Manager and she had left her husband. Soon after she moved in with Jack at his home in Berkshire. He was already separated from his wife, but they would not be free to marry until July 25th 1940

Also in 1936 Peggy appeared in a short Pathéphone film, No.341, playing "Dinah"

She went on tour with Jack Payne and his Band and, according to her, became an integral part of the band. She also acted as a talent spotter for likely vocalists. She told one interesting story regarding the origin of "Hot Coffee" which some of you will know from its initial Imperial recording in 1932. It is a 'hot' arrangement and one of my favourites. Billy Scott Coomber and Billy Thorburn were in the 'Ace of Spades' roadhouse on the Kingston By-Pass having coffee when a huge lorry pulled up emitting clouds of smoke and making a lot of noise. Scott Coomber said "there's a song in this". They share the composer credit and Peggy said that Bob Busby did the orchestration.

PEGGY COCHRANE piano solo -1. Vocal & pno -2. January 19 1938
DTB3499 A Foggy Day -2 (*Gershwin*) Decca F6624
DTB3500 Dublin Swing -1 (*Lee Sims*) Decca F6660
DTB3501 Holiday -1 (*Ethel Ponce*) Decca F6660
DTB3502 The Moon Got In My Eyes -2 (*Burke-Johnson*) Decca F6624

JACK PAYNE AND HIS BAND December 12 1939
Peggy Cochrane vcl
DR-4109 1 Faithful Forever v PC (*Robin, Rainger*) Decca F7328

At about this time Jack Payne's Band, together with Peggy, joined Gracie Fields for a tour with the troop entertainment organisation ENSA.

JACK PAYNE AND HIS ORCHESTRA April 6 1945
Peggy Cochrane piano soloist
2EA10443-3 El Alamein Concerto Pt 1 (*Albert Arlen*) HMV C3428
2EA10444-3 El Alamein Concerto Pt 2 —ditto—

Jack Payne gave up his band at the end of the war and carried on with his agency. Peggy was still broadcasting and composing for films and the theatre.

The following Decca records were issued as both 78 & 45rpm, the latter being prefixed 45F

PEGGY COCHRANE Piano with Roland Shaw & his Orch May 19 1955
DR20756 Ritual Fire Dance Decca F10545 *
DR20757 The Can Can Decca F10545 * Decca F10660
Note: * Decca F10545 was withdrawn, whether this was before or after issue I do not know

PEGGY COCHRANE Pno acc. by unknown bs and dms September 30 1955
DR21160-1 Selection from "The Buccaneer" Side 1 Decca F10629
Unromantic Us, Good Clean Fun, Just Puls (*Wilson*)
DR21161-1 Selection from "The Buccaneer" Side 2 Decca F10629
It's Commercial, You'll Find Out, Just Another Man (*Wilson*)

PEGGY COCHRANE Pno with Roland Shaw & his Orch November 9 1955
DR21309 Starlight Tango (*P.Cochrane*) Decca F10660

PEGGY COCHRANE
piano solo acc. unknown bs & dms November 16 1955
DRX21333-1 "The Pajama Game" (Piano Selection) Side 1 Decca F10658
The Pajama Game; Hey! There; Hernando's Hideaway (*Adler, Ross*)
DRX21334-1 "The Pajama Game" (Piano Selection) Side 2 Decca F10658
Small Talk; Steam Heat; Hey! There (*Adler, Ross*)

PEGGY COCHRANE Piano

DR21650 Selection from 'Plain & Fancy' Pt 1

February 16 1956

Decca F10704

DR21651 Selection from 'Plain & Fancy' Pt 2

—ditto—

(Medley includes Young and Foolish; This Is All; Plenty of Pennsylvania; Follow Your Heart; It Wonders Me)

PEGGY COCHRANE Piano with rhythm accomp.

September 26 1956

DRX22466 Souvenir From 'The King And I'

Decca F10802

Hello Young Lovers, I Whistle A Happy Tune, Shall We Dance

DRX22467 Souvenir From 'Guys And Dolls'

Decca F10802

If I Were A Bell, Take Back Your Mink, Woman In Love.

PEGGY COCHRANE Piano

c. 1958

45rpm 7" EP titled "Cocktails With Cochrane"

Parlophone GEP8704

Embraceable You, Please, Two Sleepy People, As Time Goes By,

Blue Moon, Louise, Blue Room.

I Only Have Eyes For You, Little White Lies, I'll See You In My Dreams

About 1960 Jack became involved with another woman and left Peggy. Life became increasingly difficult with less money and less work. Some three years later when she was living in a flat in Tunbridge Wells, Kent and commuting up to London to play at the Charing Cross Hotel, Jack contacted her and there was a reconciliation. This was shortly before his bankruptcy. Jack died in December 1969. Peggy continued in the same type of work, playing the piano in a succession of hotels and restaurants. She died in Bognor on August 9th 1988.

ACKNOWLEDGEMENTS

My thanks to John Watson who prompted me into attempting this discography and brief biography. He loaned me her autobiography *We Said It With Music* and what records he had, so that I had no excuse. Thanks also to Frank Andrews, Jim Hayes, Richard Johnson, Roland Trowell, Steve Walker and Alan Williams for their help. **A.B.**

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Take Two

by Mike Thomas

Part 9 of the ongoing amendments to "Rust & Forbes".

As last time, I shall just carry on from where I left off last time. However I'd just like to make a comment on my last lot of amendments. It has been pointed out to me in the Billy Mayerl section that I said the vocalist given as Buddy Lee is probably Joe Leigh without explaining why. This is based on a comparison between Buddy Lee's singing with the Gilt-Edge 4 and Joe Leigh on the Alfredo sides. To my ears they are the same singer, but I have been told by Steve Walker that Buddy Lee is a real person; he starred in "Lady Be Good" in London in 1926. With this in mind, does anyone have any proof that Joe Leigh is a real (and separate) person. (And what about Eddie Lee and Eddie Leigh??). NOTE: Information on Australian issues is courtesy of Mike Sutcliffe in Australia (sent to me by Richard Johnson). Anyway, on we go...

Page 730 Jack Padbury - March 6, 1929:

matrix: 88730 issued on EBE M-731 (8" Italian issue)
May 31, 1929: 88729-3 issued on EBE M-731
Add the following: 88770-2 High Tension EBR Rejected (test exists)
88771-2 Kind O' Mean ditto ditto

Page 731 Omitted from the book is a chapter on Joe Paradise and his Music - see Jazz Records for listing.

Don Parker - the banjo player is Jack Simmons. Many arrangements are by Arthur Young.

Jan 1926: 04287 also issued on Voc X-9741
Feb 1926: "I Love My Baby" is matrix 04337-2,
"Peaceful Valley" is 04336-2. John Thorne sings on 04225 & 04337.
Mar 1926: 04372 also issued on Voc X-9782.

Page 732 Don Parker: Jack Simmons is the bnjo player in the personnel.
late Aug 1926: M-011 also issued on Voc X-9929
c Nov 17, 1926: vocalist on M-0123 & 0124 is Rudy Bayfield Evans. Also Voc X-9924 makes no mention of a venue - it just says "Don Parker and his Band".

Parlophone Orch: Amend session as follows:

E-168	Chanson - "In Love"	Par E-5155
E-169	Popular Hits - part 1	Par E-5131
E-170	Popular Hits - part 2	—
E-171	"Stageland" - part 1	Par E-5132
E-172	"Stageland" - part 2	—
E-173	I Love You	Par E-5155

Page 733 Parlophone Orch: cNov 1924: Matrix numbers (in order of sides shown) are E-291-2, E-293-1, E-293-1, E-294-1 These therefore coincide with the next session shown; it is likely they are all one session. Note that the titles should be: E-295 -

"California (Here I Come)" and E-296 - "Virginia (Don't Go Too Far)".

Page 735 - Pathé Dance Orch: c June 1922: Both sides of PA 10264 issued on P 1529, both of PA 10265 also on P-1528

c Oct 1923: add: 94589 Madame Pompadour (w) PA 15167 (11")
Lionel Paulus: *Melody Maker*, January 1929, states: "Lionel Paulus is the leader of a new band at the Holborn Restaurant which will be recording shortly." Unfortunately not true, but it says Paulus leads on Violin, with Newman Ash - p-pac, who may be present here.

Jack Payne - According to an article by Chris Hayes in a recent *Memory Lane*, Dave Frost played piano for Jack Payne at the Hotel Cecil. Maybe he should be listed here, with Payne as "dir-v" only. Note also, Easson plays vn too.

Page 736 - See my comments above which also apply here.

- c June 1926: Charlie Williams is the drummer here and on all subsequent Hotel Cecil sides on the next two pages.

- Nov 1926: Max Goldberg's replacement is believed to be Jack Jackson -t.

- Feb 7, 1927: Unknown t replaces Jackson. The vocal quartet on WA-4807 & 4809 does not include Elwin.

- Feb 19, 1927: WA-4868 - vocal is by a Maurice Elwin + 3.

- March 5, 1927: all the matrix numbers should start with WA-49.. not WA-48..

Page 737 - Apr 4, 1927: WA-5170 has a vocal duet by JP and n/k.

Page 738 - Oct 1, 1927: Both sides of Re G-8990 also issued on G-20111 (Australian) as Raymond Dance Band.

June 8, 1928: The correct labelling for the band is — JACK PAYNE AND THE BBC DANCE ORCHESTRA.

- Bob Busby is the arranger on WA-7463. Note that Fuller doubles on bsx not bar. Easson plays cl-ss-ts-vn.

- Oct 2, 1928: both sides of Col 5074 also issued on Australian Re G-20394 (as Stellar Dance Band).

Page 739 - correct band name and Fuller & Easson details as explained above. (Same for Page 740)

- Apr 16, 1929: WA-8873 also issued on Austr Re G-20603 (as Stellar Dance Band).

- June 3, 1929: WA-9080 issued on Austr Re G-20532 (as The Rhythmic Troubadours)

Both sides of Col 5420 also issued on Austr Re G-20554 (as The Rhythmic Troubadours).

Page 740 - June 27, 1929: WA-9132 also issued on Austr Re G-20556 (as Stellar Dance Band).

WA-9217 also issued on Austr Re G-20579 (as The Rhythmic Troubadours).

Page 741 - From around here up to about October 1931, Tony Lowry and Douglas Brownsmith were employed by the BBC as arrangers for Jack Payne. Generally, Brownsmith arranged the fox-trots, Lowry the waltzes and comedy numbers.

- Jan 29, 1930 - WA-10020-1-2: one or both of these takes may be found on Col CB-9 as well as the usual take -3.

- Feb 8, 1930: WA-10067 also issued on Austr Re G-20649 (as The Rhythmic Troubadours).

Page 742 - Apr 23, 1930: WA-10295 also issued on Austr Re G-20769 (as Stellar Dance Band)

both sides of Col CB-62 also issued on Austr Re G-20745 (as Stellar Dance Band).

- June 12, 1930: Both sides of Col CB-85 also issued on Austr Re G-20773 (as Stellar Dance Band).

- June 18, 1930: Col CB-98 also issued on Austr Re G-20788; CB-101 also on Re G-20790 (Both Stellar D.B.)

- June 28, 1930: Both sides of Col CB-107 also on Austr Re G-20837 (as The Rhythmic Troubadours).

WA-10513 also issued on Austr Re G-20789

(as The Rhythmic Troubadours).

- Aug 25, 1930: WA-10576 also issued on Austr Re G-20875 (as The Rhythmic Troubadours).

Page 743 - Sept 9 1930: From Sept 1930 Tommy Smith-t replaces Mills, who becomes Payne's manager. (*Melody Maker* Sept 1930). Note that Rives also plays g.

- Sept 10, 1930: WA-10649 also issued on Austr Re G-20875 (as The Rhythmic Troubadours).

- Sept 17, 1930: WA-10669 also issued on Austr Re G-20909.

- Sept 26, 1930: Both sides of Col CB-142 also issued on Austr Re G-20891.

- Oct 20, 1930: WA-10804 also issued on Austr Re G-20904.

Page 744 & 745 - change personnels regarding Tommy Smith & George Rives (see above)

Page 744 - Nov 19, 1930: WA-10805 also issued on Austr Re G-20904; both sides of CB-175 also on Austr Re G-20905.

- Dec 13, 1930 - WA-10977 Bob Easson is mislabelled Bob Easton on CB-197.

- Feb 10, 1931: WA-11189 is arranged by Lew Stone.

Page 745 - Mar 11, 1931: add Ben Oakley-tb to the personnel. According to interviews for Alan Dell in his 1972 BBC radio series, Phil Trix (or Tricks) was a dancer who never played saxophone, but just pretended to ("played the sax without a reed"). Similarly Scott-Coomber played the guitar with rubber strings, i.e. he only mimed the guitar.

Page 746: May 4, 1931 - delete note about Oakley; according to *MM* May 1931, he joined at the same time as Jack Jackson (p745 qv).

Page 747 - June 25, 1931. CA-11750 arranged by Van Phillips;

CA-11754 arranged by Phil Cardew.

- June 27, 1931. CA-11770 arranged by Douglas Brownsmith.

Page 748: Aug 28, 1931: WA-11912 also issued on Austr Re G-21252 (as The Rhythmic Troubadours).

Page 750: cMar 10, 1932: 6014 also on Summit 225 (Australian issue).

- c Mar 11, 1932: 6023 & 6024 also on Summit 182; 6025 & 6027 also on Summit 183; 6026 & 6029 also on Summit 190. 6028 & 6030 also on Summit 189.

- Mar-Apr 1932: 6046 also on Summit 203; 6047 & 6048 also on Summit 192.

Page 751 - It is known that Stan Greening directed some Imperial sides which were issued as by Jack Payne. It is noticeable that there are some sides on this page which do not have the usual JP vocalists, but the session on June 1932 seems a good contender for the Stan Greening session, judging by the vocalists - also all are take -2.

- Apr 1932: 6058 & 6061 also issued on Summit 204; 6059 also on Summit 211.

- May 1932: 6084 also on Summit 200; 6090 also on Summit 202.

- June 1932: 6116 also on Summit 227

- June-July 1932: 6134 also on Summit 226; 6135 also on Summit 229.

- late July 1932: 6175 also on Summit 250; 6176 also on Summit 247.

- Aug 1932: 6195 also on Summit 250; 6196 also on Summit 247.

NOTE: According to *RHYTHM* July 1932, Billy Thorburn joins the band in June 1932; he was previously with Syd Kyte. Certainly he is shown as being with Kyte until June 1932, but he obviously had close links with Payne before joining, judging by his compositions of "Rhythmatitis" and "Hot Coffee" (written with Billy Scott-Coomber). Anyway he didn't join until the June-July session in 1932.

Page 752 - mid-Sept 1932. Re: note. Eric Siday is noted on *Melody Maker* as leaving the band in Sept 1933 (*MM* 23/9/33), so it seems likely that Williamson is added to the personnel, rather than replacing Siday. Also in the personnel at the top of the page, it shows the 3 violinists (incorrectly) as playing violas. (Though Powell generally plays viola).

Page 753: Add Eric Siday-vn to personnel.

Page 754: *Rhythm* (September 1933) states: "Harry Bidgood makes the most astounding arrangements, many of which are used by Jack Payne". This is born out by a programme of Payne's European concert in May 1933 shown the arrangers to be Bob Busby & Harry Bidgood. The personnel of the band also shows Eric Siday to be present, but not Reg Pursglove. (This may just mean that Pursglove couldn't make the tour). Confusingly, the photo of the band in the program shows 18 men plus Payne, but the personnel lists 21 men plus Payne.

- Sept 1933: in personnel, Asplin plays sb, Groves plays bb.

Also change subsequent personnel listings to reflect this.

Page 755 - late Dec 1933: 6539 is arranged by Stan Andrews.

Page 757: Feb 1935 amend note:

".....replaces Thorburn, who becomes the band's manager".

- Mar 1935: Charlie Botterill -d replaces Simpson.

(Delete note from next session)

- May 1935: Bert Powell leaves (note in *Melody Maker*).

However he is still in the band in Jan 1936, so his departure was temporary. Note: Jimmy Redmond -t joins the band for 2 weeks at the end of April 1935. This may be between the April and May sessions, so he may not be on record.

Page 758: c Nov 26, 1935: Alf Edwards -as added.

Page 759: Add Alf Edwards-as to personnel.

- early March 1936. Easson and Williamson leave; Powell (who is definitely in the band here) plays vl only.

Page 760: In personnel at top of page, Dave Stevenson also plays bar.

- Oct 23, 1939: This personnel actually applies to the war tour in Dec 1939, so transfer this personnel to the Dec 12, 1939 session (also change trombonist to be Jock MANGAN). The personnel for Oct 23, 1939 (*MM* Nov 39, "Personnel for Payne's new band recording for

Decca") is: Alfie Noakes - Charlie Price - Bob Conrad -t/ Harry Roache- Joe Cordell - Alf Edwards -tb/ Jim Easton - Rex Owen - Arthur Birkeby - Dave Stephenson -saxes/ Reg Leopold- Sid Williams - Jackie Green -vn/ Bert Whitham -/p Jack Simmons -g/ Charlie Asplin -sb-v/ Bob Manning -d./ Robert Ashley - George Elrick -v.

Page 762: Harry Perritt: Dec 18, 1934 session: Personnel is:

Tommy Band - Billy Mason -t/ Dave Burchett -tb/ Les Norman - Billy Mitchell -cl-as/ Gil Port -ts-bar/ 3vn/ Claude Ivy - Dot Morrison-p/ Len Fillis -g/ Al Foreman -sb/ Len Hunt -d (from *MM* 17/11/1934).

Page 763 - Sid Phillips: Add the following session:

MELODIANS ORCHESTRA: recorded France, Autumn 1927:

8214 Hallelujah! Pathé 6994

8218 Sometimes I'm Happy -do-

Some of Phillips' men double as shown: Harry Phillips -t-vn/

Sid Kruger -tb-p/ Ralph Phillips -bj-g/ Joe Badis -d-cl-ts.

Aug 20, 1928: t/as/bb added. Whether these musicians are the ones shown for Jan 1931 is not known. Note: Victory 5 is shown as being by : Sid Phillips and his Melodians (from the "Café de Paris").

Late Feb 1931: violin added.

Page 764: Sid Phillips: Add 3rd sax and a vn to the personnel.

mid-Sept 1931: 90236 is a waltz.

Van Phillips: In the latter part of 1928, Van Phillips was MD for "Good News" at the Carlton Theatre. In *Melody Maker* for **Sept 1928** (with changes in Nov 28) is listed the personnel Phillips used. Maybe some of these are on his first sessions? I don't know when "Good News" closed or Phillips left it.

Bill Shakespeare - Freddy Mann -t/ Tony Thorpe -tb/ Harry Carter - Jack Shields and another-sax/ Arthur Gleghorn -f/ Sid Bliss - A. Zimble - A. Sherman-L. Waller-vn/ L. Dugarde-vc/ Harry Jacobson-p/ Nigel Newitt-bj-g/ Bill Shenkman-sb-bb/ Dan Ingman-d.

Nov 13, 1928: WA-8090 issued on Re G-20451 as Stellar Dance Band (Australian).

Early Dec 1928: I can only assume the issue referred to under

"Charleston Serenaders" (*qv*) is this one:

WA-8178 Dirty Dog Col 14127 (as Charleston Serenaders)

Page 765: The following collective (and tentative) personnel is based on information supplied by Phillips himself - see also the World Records LP of Van Phillips:

Max Goldberg - another-t/ Tony Thorpe and Ted Heath or Joe Cordell-tb/ Joe Crossman-cl-as-bar/ Harry Karr -cl-as-f/ Johnny Raitz-Hal Swain-ts/ Leon Goossens -o/ Leonard Hopkinson-f/ Hugo Rignold-Jean Pougnet-Reg Pursglove- Eric Siday-vn/ Arthur Young/Len Fillis-bj-g/Wally Morris-sb/bb/ Rudy Starita-d-x.

Note that sb and bb may be heard together on some sides; on Col 5245 an oboe and cor anglais are heard at the same time.

Also the reference to Hal Swain could be that Phillips augmented Swain's own band for recording with some of his men.

Certain of Swain's Regal records sound very much like Van Phillips was involved.

Jun 29, 1929: WA-8477 issued on Austr Re G-20456 as Stellar Dance Band.

Nov 25, 1929: Both sides of Col 5512 also issued on Australian Regal G-20646 as Stellar Dance Band.

c. February 1930: add a session:

WAX-5422 Silver Wings - selection pt 1 - vBM Col DX-25

WAX-5423 Silver Wings - selection pt 2 - vBM - —

Note: Milton sings "Indispensible You" and "Far Away", but it is not known on which sides, or what the other tunes are.

Apr 17, 1930: WA-10293 issued on Austr Re G-20789 as Stellar Dance Band.

July 7, 1930: The personnel is made up of a mixture of British and visiting Americans, probably: Berigan- Norman Payne-Mickey Bloom-t/

Ted Heath-tb/ Dorsey-Jimmy Jones -Saxie Dowell- sax/vns/ Arthur Young-p/Len Fillis-bj-g/bb-sb/ Rudy Starita-d-x.

Page 766: I have a note that Dan Ingman played d in this band. The personnel given for the start of page 765 is likely to be at least still partially true and should be repeated here.

November 1930 (could be the Nov 12th session), Add:

WAX-5884 Maurice Chevalier Songs - part 1 (Intro: Dites-Moi, Ma Mere/ Louise -vME/ Sweeping The Clouds Away / You Brought A New Kind Of Love To Me -vME) Col DX-186

WAX-5885 Maurice Chevalier Songs - part 2 (Intro: Paris, Stay The Same/ My Love Parade -vME/ All I Want Is Just One Girl/ On Top Of The World Alone -vME/ Livin' in The Sunlight, Lovin' In The Moonlight) Col DX-186

July 6, 1934: A photograph of the session shows the personnel as given here, plus Albert Harris-g, so add him in.

Page 767: Piccadilly Dance Band, Oct 1928: expand detail on 1296-2: 1296-2 Rememb'ring - vTB Met test (as Eight Serenaders). **Dec 1932:** 4691 also issued on Oct 106.

Page 768: Note: Eddie Lee also plays saxophone. As a violin is heard quite sparingly on these records, Lee may be the "unknown" sax player on some sides.

Apr 20, 1928: Both sides on Col 4886 also issued on Austr. Re G-20272 as Stellar Dance Band

May 30, 1928: Santos Casani supervised both sides according to the label on Col 4930.

Oct 6, 1928: WA-7840 issued on Australian Re G-20456 as Stellar Dance Band.

Page 769: Nov 9, 1928: Two trumpets are audible on this session.

Jan 22, 1929: Rudy Starita -x present on this session; WA-8405 issued on Austr. Re G-20472 as Stellar Dance Band

Mar 9, 1929: Both sides on Col 5307 also issued on Austr. Re G-20471 as Stellar Dance Band

Apr 13, 1929: Rudy Starita -x present this session.

Page 770: I have a note that Frank Coughlan -tb may have played with the band at this period. This would be on record only, as the band at the Piccadilly was brassless.

June 1, 1929: WA-9076 issued also on Austr Re G-20532 as The Rhythmic Troubadours.

June 28, 1929: The vocals on the first three titles are by The Original Whoopee Boys. They are Eddie Brandt, Les Allen & Eric Linden.

Note WA-9224 issued on Austr Re G-20579 as The Rhythmic Troubadours. Nov 22, 1929: Eddie Carroll is added, he does *not* replace Bright; there are two trumpets audible too. The other trumpeter could be Freddy Mann who was in the band by Jan 1930. **Piccadilly Revels Band:** *Melody Maker* at this period give the 1st alto as Ernie C. Smith. (Does this mean that Ernie and Chester Smith are one and the same person?)

Page 772: Oct 6, 1927: On the 'hot' titles, notably "Buffalo Rhythm" and "Go Joe Go", the brass section sounds suspiciously like Jack Hylton's; i.e. Jack Jackson-t / Lew Davis -tb are almost definitely present on this and the Oct 20th session.

Page 774: Lou Preager. May 17, 1934: Preager leads on pac. Delete: Reub Silver. Bernard Lewis -sb instead of Stuteley.

July 5, 1934: Reub Silver -p-a added. George Brown-t is present at this period, but whether he replaces Owen or Kyte briefly, or is a 3rd trumpet is not yet clear.

Page 775: Correct personnel: Pete Stuteley-sb not Don Stuteley.

Note that most arrangements are by Reub Silver, with Teddy White contributing only occasionally. Lew Preager -pac-ldr. Apr 5, 1935: GB-7052 *Cherokee* is a definite Reub Silver arr. July 31, 1935: Harry Hunter-cl-as replaces White about this time. However White still contributes occasional arrangements as before. **Dec 4, 1935: LEW PREAGER AND HIS BAND:**

Lew Preager -pac dir: Arthur Niblo - Cyril Garner -t/ Dave Burchett -tb/Freddy Gardner -cl-as-bar/ Ivor Davies -cl-as-v/ Alfie Kahn-cl-ts/ Jack Clapper -bar/ Reub Silver -p-a/ Harry Pike -g/ Joe Gibson -sb/ Johnny Marks -d/ Teddy White -a. (The band is now playing at the Carlton Hotel, but there is no

mention of this on the labels).

Page 776: June 5, 1945: On this session (at least) there are extra brass players: I would say 2t/tb are present.

Dec 7, 1945: CA-19915 also issued on Australian RZ G-25054 as The Rhythmic Troubadours. CA-19920 issued on Austr RZ G-25029 as The Rhythmic Troubadours.

Page 778: Oscar Rabin. The drummer is Monty Lipner *not* Cecil Walden. (also change in personnel on page 779) Alf Kaplan also plays pac so change personnel and those on all subsequent pages.

Page 779: Apr 7, 1933: Cecil Bailey-Walden -d replaces Lipner.

Page 780: May 19, 1933: L-1014 is a 6/8.

August 9, 1933: S-3148 is a 6/8; vocals on S-3150 & 3151 are by Dan Donovan.

Page 781: August 9, 1933: L-1126 is a 6/8.

Sept 7, 1933: Delete the note about Hutchinson; he doesn't join until 1936 according to *Melody Maker*.

Page 782: Delete Hutchinson from personnel. Jan 18, 1934: L-1444 also issued on Peacock PS-213 as Peter Romney's Dance Band.

Page 783: Delete Hutchinson from personnel. Aug 22, 1934: The band was now playing at the Hammersmith Palais de Danse. George Burgess -t added. Christie plays tb only. Raymond Doughty also sang, he may be the unidentified singer at this period. Aug 15, 1935: George Senior-sb added. Feb 19, 1936: George Burgess leaves January 1936, so delete from personnel. Doughty is definite. Add George Senior -sb/ Billy Nichols -g-scat v. on CA-15634. vocal is DM-BN&3. Aug 22, 1938: change note: Tom Balderson -t/ Harry Gold -as-ts/ Arthur Lally-a added.

Page 784: Nov 11, 1938: Add Raymond Doughty -cl-as-pac-v/ George Senior-sb to personnel. Billy Nichols also plays g but is "hard at work learning the bass" — *Melody Maker*, April 1939. Mar 14, 1939: Doughty leaves.

Page 785: Jan 18, 1940: Jay Wilbur -novachord on this session. Feb 20, 1940: Arthur Mouncey -t/ Eddie Palmer -p-novachord replace Lonie and Kaplan. Mar 1940: A broadcast by this band mentions that Harry Davis was now conductor manager and no longer plays guitar. Jack Llewellyn-g played on the broadcast and is likely to be on records too. (This may apply to earlier session too.) Apr 8, 1940: Billy Nicholls leaves (called up for the war); replaced by unknown sb. May 23, 1940: Bob 'Bix' Benstead -t replaces Mouncey.

Page 786: Amend personnel: 'Bix' Benstead -t/ Eddie Palmer -p-nov/ unknown sb replace Lonie. Kaplan and Nicholls. Jan 21, 1941: The personnel *still* includes Benstead & Palmer.

Page 787: Add Bix Benstead -t/ Eddie Palmer -p-nov to personnel. Apr 30, 1941: Delete note as this refers to Eddie Palmer, who is already in the band.

Sept 25, 1941: Tony Thorpe-tb added: pno is Eddie Palmer.

Page 788: Add Tony Thorpe -tb to personnel; correct pno Eddie Palmer. Dec 6, 1941: Flynn probably replaces Thorpe, rather than being an addition.

Page 789: Eddie Palmer is the pianist on all Oscar Rabin sessions. Hal Radford: Delete the session, but amend note to say that: This name used for various American and French bands on English Perfect.

Page 790: Radio Dance Orchestra: instrumentation is 1/2as/ts/vn/p/bj/d. c. Oct 1922: tb added.

The Radio Rhythm Rascals: Nov 18, 1935: personnel is: Pat Dodd-p/Len Fillis - Al Shaw -g/ Don Stuteley -sb.

(Based on a photograph in *Melody Maker* of the recording session).

Page 791: Jan Ralfini: Dec 29, 1926: A test pressing exists of 4578 & 4579. Bowthorpe also plays oboe. Bidwell plays vn too.

Feb 8, 1929: Drummer's name is Billy Harpin.

Feb 21, 1930: personnel: Harry Morton-t-mel/ Jack Parfitt-t-v/ Don McCaffer -t-tb/ Peter Rose -cl-as/ Cyril Grantham -cl-as-p-v/ Len Bowthorpe -cl-ts-bsx-o/ Les Farrel -p/ Tommy Lawford -bj -g/

Harry Ball -sb-bb/ Billy Harpin -d. Re- DC-863: most copies are pressed from a dubbed American master from QRS.

Page 792: Personnel includes Len Bowthorpe -cl-ts-o. Jimmy Blades-x where used (according to Blades in his biography) Delete John Thorne from the list of vocalists and delete his initials from the November 1930 sessions. Jimmy Napier -t-cl-as is in the band in 1930, and may be the replacement for Grantham.

c. Mar 2, 1931: S-1423; take 2 also issued.

Page 793: Personnel includes Len Bowthorpe -cl-ts-o.

There are 2 or 3vn present.

Aug 6, 1931: Ern Brookes -cl-as-v added (maybe earlier?).

Jan 21, 1932: Blades no longer present.

c. Nov 1934. Personnel for a tour in May 1934: (some may be used on the recording on this session and the next page):

Bert Youell - Stan Jones - Syd Meerloo -t/ Les Farrow-t-pac/ Dick Boothroyd - Fred Holmes -tb/ Benny Newman -

A: Clarke - Lou Hope -saxes/ Sis Sax - Johnny Clegg -vn/

Arnold Mayne - Roy Greene -p/ R. Giddy -g-v/ Jimmy

White -sb/ Billy Harpin -d/ Nan Kelo - Harry Raderman -

Arthur Sumner -v.

This is a big band and is likely to be reduced on records.

Note that Billy Harpin is present, it is likely he was also on all previous recordings too.

Page 796: Bert Ralton: Sept 1, 1926: Lew Stone -p-a added:

WA-3828 is definitely arranged by Stone, it is thought the other three were also. (In other words the other three titles recorded that session may also be Lew Stone arrangements).

MIKE THOMAS.

ROBERT PERNET 1940 - 2001

I AM SADDENED to advise the readers of the death of **Robert Pernet** at the comparatively young age of 60 on the 27 February 2001. He died almost a year to the day after his mentor and close friend, Albert Bettonville, the other great Belgian discographer, whose end came on the night of 25 February 2000.

Robert's first main publication was the discography *Jazz In Little Belgium* in 1967. He had been working on an update of this for several years, and despite being diagnosed with cancer in May 1999 and suffering the side effects of the chemotherapy treatment, Robert completed the project and his *Belgian Jazz Discography* he published himself last year.

He was the President of the 'Memory Record Club' and editor of their excellent Club magazine devoted to all styles and periods of music and all types of records from cylinders to CDs.

For many years, with his friend Albert, he had been researching the Belgian label **CHANTAL** which had close ties with our Invicta and Aeolian Vocalion companies. This was the mutual interest which brought us together. More recently he had been working with Howard Rye on Mitchell's Jazz Kings as Robert had fairly comprehensive notes on the band's activities in Belgium and France. I understand from Howard that the finished article will appear soon in Laurie Wright's 2000/2001 'Storyville' Book. As far as I know his next project, a history of Belgian Jazz, for which he had a publisher, was not completed. Is there another discographer in Belgium ready to pick up the baton? I don't know.

Laurie Wright once said to me that we are a dwindling band writing for an ever diminishing readership. We are also well aware that time is running out for most of us. As Robert put it in one of his letters, "...the more the years are passing, the more I realize how many things I still would like to do..."

You can rest in peace now Robert and be proud of what you did achieve.

Arthur Badrock

Peter G D Kennedy died 22.3.2001

Dave Lambert

I HAVE BROUGHT it upon myself by volunteering to say a few words of farewell and about Peter who died Thursday 22nd March. As an old soldier one of Peter's standard maxims was of course 'never volunteer'. But I feel that this is one occasion I can ignore his instruction, even if he is up there somewhere still keeping an eye on things.

Peter was a well known stallholder, a character, at the Wandsworth and latterly Wimbledon Record Bazaars, who made a point of putting his records offered for sale on his stall in catalogue and numerical order — and you dear punter KEPT them that way or else!

Although I knew Peter for some 25 years, he never told me much about his earlier life, except that he had served in the Indian Army (Royal Signals) throughout the second World War Burma Campaign of which he was very proud.

Peter was a wonderful character, a law unto himself and his many friends. He had a long list of favourite food items amongst which were Cumberland sausages, brown shrimps and a pint of Bass beer. He loved Indian cooking, wasn't keen on brussels sprouts and could always be relied on to clear up any left-overs at the end of a meal.

Peter played saxophone, although again I'm afraid I know nothing about his musical output, I know he was a very active member of the Manchester Jazz Club for many years.

Whilst I hadn't seen much of Peter in the last few years, luckily I did visit him just a couple of months before he died. My world seems another bit emptier with the passing of yet another good friend.

Just in case you were wondering, Peter never told any of us his age or birthday and I have respected his wish that this item should remain a blank.

Farewell Peter.

D.L.



Peter Kennedy (seated) with Dave Lambert.

Ralph Harvey recalls the Twentieth Century colossus of French popular song

CHARLES TRÉNET (1913-2001)

THE French poet and singer Charles Trénet died on February 19th 2001 in Creteil, near Paris at the age of eighty seven. His professional career extended over more than sixty years. He was born in the Spring of 1913 at Narbonne in the south-west corner of France, within a few kilometres of the Mediterranean to the east of the Pyrenees to the west. The street in which the family home still stands is now called "avenue Charles Trénet".

Trénet's varying talents showed themselves very early on: as a painter he wanted to design film-sets; he showed a gift for poetry at about the same time he started school and he always liked to sing. Much as he loved the place where he was born he knew that to fulfill his ambitions he must "go up to Paris", as the French say. He arrived there in 1930 when he was seventeen. Though he had not yet fully decided what his career should be, instinctively he understood the wisdom of maintaining these two axes throughout his life. Warm, colourful, provincial Narbonne, looking towards Spain in one direction and France in the other, was to interact with cerebral, impersonal and sophisticated Paris. Each axis was to provide inspiration for a body of around eight hundred titles.

Trénet's career as a singer-songwriter was to begin just as French song was leaving the doldrums in the early 1930's.

The composer Mireille had visited the United States just as 'Swing' was making its way into public favour. As she returned to France the new style was already in her head and ready to burst through her fingers. Mireille was a superb pianist in the Raie da Costa, Patricia Rossborough manner. Mireille's professional partner (her husband was philosopher and writer Emmanuel Berl) Jean Nohain was a lyric writer with fresh ideas appealing to the young, born after the end of the Great War. Nohain rejected the previous 'tearful' style of sentimental songstresses such as Berthe Sylva and the deliberately stupid ditties of the 'café-concert' and music-halls as purveyed by the 'comiques troupiers', Dranem and early Fernandel for instance. The emerging young talent had the marks of quality and marketing potential. Duettists Jacques Pills (Edith Piaf's first husband) and George Tabet created a Gallic equivalent of Turner Layton and Clarence Johnstone. At this point, Charles Trénet in partnership with the Swiss Laurent ("Johnny") Hess founded a very French duo, Charles et Johnny. Seventy years later it is difficult for us to imagine how *avant-garde* these lads were. On radio they took part in an epoch-making series "The Quarter-hour of the Enfants Terribles" on Radio-Cité, sponsored by *La Redoute*, the mail-order company now established in the UK. The songs of Charles and Johnny were in such contrast with what had gone before. 'I am the mermaid's son. All my relations have good jobs, ranging from lion-tamer to brothel-keeper in Toulon and near Tarbes' 'On the Yang-tsé Kiang' had words by Trénet's mentor in poetry, editor of the *Coq Catalan*, Albert Bausil. And there was the optimistic 'Quand les beaux jours

seront là' ('When the fine weather comes'). This dates back to 1934, but superbly caught the mood of 1936. The forty hour week and holidays with pay brought a wave of hope to the French people. The Munich crisis, World War Two and 1940 were not that far away. Yet now was the time for the sun, the sea, hiking and cycling which became national institutions. Charles and Johnny, later Charles on his own, caught this mood with 'Y'a d'la joie' ('Happiness everywhere'), 'La route enchantée' (Trénet's favourite) and, above all, the 1938 'Boum', the year of his music hall debut at the ABC.



Trénet had been influenced by the surrealist poets, but somehow he managed to bridle his imagination to the point that non-surrealists were able to follow what he was all about. He was undoubtedly a great communicator though he always kept his audience, of whatever size at arms length.

Trénet was called to obligatory national service with the French Air Force at Istres (Bouches-du-Rhône). In nearby Marseilles he found work at the Aleazar music hall where he kept his hand in until demob. A thirteen year old Varenagh Aznavourian (Charles Aznavour) was often in the gods.

During World War Two, Trénet remained in France, negotiating a tight-rope between not offending the Occupiers and being seen to be a loyal Frenchman. His 1941 film *Romance de Paris* featured one of his happiest waltz songs.

With the Liberation popular French song exploded. Established stars Maurice Chevalier, Edith Piaf and Charles Trénet faced competition from a new generation, besotted by Anglo-Saxon music and lifestyle. Some new artists, in particular George Brassens, recognized their indebtedness to Trénet. He knew his entire repertoire. Shortly before his untimely death Brassens recorded a whole evening of Trénet. Jacques Brel said of Trénet "Without him, we should all be Chartered Accountants". Juliette Greco still says: he was the "Papa à nous tous." (Every artist's Daddy).

During the next twenty years Trénet produced one hit after another. Some, notably 'La Mer' ('Beyond the Sea') became international. Over the years 'La Mer' has been produced in more than four thousand recorded versions.

Discographically, Trénet began with EMI, followed by a short spell for Eddie Barclay and a slightly longer period in the 1970's and early 1980's with Sony CBS. By the 1960's Trénet thought it time to retire, until in 1982 a Quebec lawyer Gilbert Rozon realised there were years left to the "fou chantant", the "singing fool", as he had been called after Jolson.

Trénet had stayed in very good voice which remained with him until within a few months of his death. Only the most devoted 'Trénetistes' are able to make unconditional claims for the singer's later songs. Occasionally, the old magic comes through, as in 'J'aime la pub.' ('When people ask me what I really like on the telly, I answer... I like the ads').

Charles Trénet was a consummate performer before an audience, in more recent years he cut his accompaniment to two pianos and a bass player, to remarkable effect.

He was a very private person, he may even have been a tormented soul. While he certainly engendered respect for his

work, his circle of friends was quite small. Politicians and show-biz personalities attended Trénet's memorial service at the Madeleine. *Les Petits Chanteurs à la Croix de Bois* sang 'Mes Jeunes Années', before his ashes were taken by road to Narbonne where they were placed next to those of his mother.

"Long after the poets have gone, their songs will still be sung in the streets" Charles Trénet: *L'Âme des Poètes* (1951)

THE EXTRAORDINARY GARDEN

The very best of Charles Trénet



Charles Trénet recordings

For the Trénet enthusiast Frémaux et Associés in France have produced five double CD albums, each with forty page booklet in French and English. They include Charles and Johnny tracks, radio commercials, extracts from film sound tracks and alternate takes. **Volume 1** (1933-1936), **Volume 2** (1934-1938), **Volume 3** (1937-1941), **Volume 4** (1941-1943), **Volume 5** (1943-1947). Series directed by Daniel Nevers.

Two single compact discs are readily available in the UK. The first, from ASV LIVING ERA series, offers a selection of original mono records, all ex-French Columbia, now in the public domain from 1937-1943. (CD AJA5166)

EMI's *The Extraordinary Garden* takes us on through the 1950's and 60's, Trénet's most creative period. Though not released in France, this was clearly one of Trénet's own favourites. When France Television (F2 public service) visited Trénet's home in Narbonne on February 20th for the early evening news bulletin, viewers were able to see the LP sleeve of this record with Pat Harvey's illustration of *The Extraordinary Garden* propped up against the wall behind the singer's "electrophone." An exciting moment for the artist! (UKCDP7 944642)

Trénet's brief sojourn with the Barclay organisation is documented by twelve tracks on the Podis label (837.761.2) Lesser known than the EMI material... delightful all the same.

In 1971 Trénet signed to CBS, now Sony. Some very good titles appeared, first on LP, now transferred to two compacts. **Bravo à Charles Trénet. Volume 1** (CBS460668-2) and **Volume 2** (CBS463.386.2) From 1990 onwards Trénet's recordings appeared on Rozon-Wea and, as far as we know, may only be obtained in France. *Mon coeur s'envole* (1990), *Fais ta vie* (1995) *Les poètes descendent dans la rue* (1999) and *Charles Trénet à Pleyel* (1999) The ASV AJA5166 disc and EMI's CDP7 944642 may be obtained easily in the UK. Some, certainly the Frémaux sets and perhaps others, may be obtained from Discovery Records, Devizes, Wiltshire.

For the rest, it's a case of take the Eurostar or the internet!

Perry Como

PERRY COMO aged 87, died in his sleep after a lengthy illness on Saturday 12 May 2001, at his home in Jupiter Inlet Colony, Florida USA, it was reported by *The Palm Beach Post*.

Pierino Roland Como was born of Italian immigrants on May 18th., in 1912 or 1913 (both dates are variously reported) in Canonsburg, near Pittsburgh, Pennsylvania, the middle one of 13 children.

At 11 years of age he went to work after school sweeping floors at a barber's shop in the town. He got lessons on how to cut the hair of the local coal miners and by the time he was 14 he had his own business—earning \$150 a week. He married Roselle in 1933, after meeting her at a picnic when he was 16.

He got an offer to sing with Freddie Carlone's band in Cleveland in the early 1930s. He joined Ted Weems Band in 1936, staying for six years.

In 1943, he began a contract (which was to last 50 years) with RCA-Victor Records with a recording of *Goodbye Sue*.

In 1945, Como recorded his hit, *Till the End of Time*. This was followed by many others such as *Prisoner of Love*. He competed with Frank Sinatra and Crosby to be the post war era's top crooner.

While Como seemed to copy Bing in his early years, many of his best-known records were light novelty songs—*Hot Diggity* and *Papa Loves Mambo*. He made some Hollywood wartime movie musicals, but decided to continue in radio. Como often said he far preferred singing romantic ballads to some of the lightweight numbers, but the novelty songs were a frequent audience request.

He helped pioneer variety shows in the 1950's and performed on television for over forty years. 'The Perry Como Show,' which ran for five years was very popular in Britain.

He enjoyed a renaissance in the 1970s with *It's Impossible*, and *And I Love You So*, plus some best-selling Christmas albums. In 1987 Ronald Regan presented him with an award for "outstanding achievement in the performing arts".

A three CD set was compiled and issued in 1994 of his more popular recordings including hits such as *Catch a Falling Star* from 1958 which was later featured in the film 'A Perfect World' starring Clint Eastwood and Kevin Costner. Como said "The audiences get tired of hearing *Melancholy Baby* and those mushy things, but those are the songs that I love to sing."

In his latter years, Perry Como lived in semi-retirement with his wife. They divided their time between North Carolina and Florida. Here he played golf, took long, brisk walks and entertained his grandchildren and great-grandchildren. Roselle Como died in August 1998, less than two weeks after she and Perry celebrated their 65th., wedding anniversary. JWB

Jimmy Shand

SIR Jimmy Shand, the popular Scottish accordionist died peacefully on Saturday 23rd December 2000 aged 92. He had been in hospital in Perth, Scotland for nearly five weeks with pneumonia.

Jimmy Shand was a coal miner when he made his first recording in 1933. He formed the Jimmy Shand Band in 1945, and made frequent TV appearances in the 1950s and '60s.

His Parlophone recording of *The Bluebell Polka* [Par. F3436] was credited with two weeks in the 1955 'Record Mirror Top 20' charts for December 17th. (at number 18), sinking to number 20 in the Christmas Eve chart. The *New Musical Express* charts show a week later, thus giving him a New Year's Day 'hit' for 1956 in Scotland.

Elsbeth Cowie, national organiser of the Traditional Music and Song Association of Scotland said, "Jimmy played a crucial role in popularising Scottish music worldwide. He also helped keep the torch burning at home when interest in the nation's own traditional culture was waning." His "White Heather Club" television shows on BBC were a staple diet on New Year's Eve for many years, almost to the point of saturation. The singer Andy Stewart came to national prominence on these shows.

Henry McLeish MSP, said "Jimmy Shand was a giant of the musical world. He made an enormous contribution to preserving Scotland's culture and preserving our musical heritage, [His death was] a sad day for Scotland."

Knighted in 1999, Sir Jimmy Shand is survived by his wife Anne, and sons David and Jimmy Jnr.

BROADCAST JUNIOR RECORDS

a listing by Arthur Badrock

SIX INCH double sided records manufactured by the Vocalion Gramophone Co. These are mostly reissues from the Little Marvel 1000 series previously listed in *TMR*. They were sold at 6d each. Playing speed 80 rpm. Exact dates of issue not known. I think they were available during 1929 and 1930.

They can be found with and without the J- prefix which could have been added to avoid confusion (and wrong ordering) with the 8 inch Broadcast records

The matrix number can normally be found handwritten under the label and going over it with a soft pencil will usually make it legible.

Some of those shown as untraced on Little Marvel were probably not issued on LM and these Broadcast Juniors are the only issues. This certainly applies to those with A prefix matrix numbers.

The Little Marvels were, of course, as anonymous as these Broadcasts, with the exception of the Billy Whitlock titles. The 'identities' shown here are a repeat of the intelligent guesses applied to the Little Marvels, with one or two additions.

101 A S2368E FOX TROT (VOCAL REFRAIN) *John Brown's Body* (-)
B S2456E " " *Sally's Smile* (-)

A This recording was allocated matrix S2368E in error as this number had already been given to *Sea Shanty*, see BroJ 105. *John Brown's Body* originally appeared on LM 1139 and later 1179. It was reallocated matrix 2376 but no attempt was made to remove the wrong number from the plates. This title is by Harry Bidgood's Orch. with John Thorne and chorus.

B from LM 1177 John Thorne vcl w. orch. My copy has no J prefix.
 [However, see editor's note at the end of this article. —Ed.]

J-102 A S2457E? WALTZ (VOCAL REFRAIN) *Spanish Rose* (-)
B S2446E MEDLEY FOX TROT *Il Trovatore* (-)

A from LM 1178 John Thorne vcl
 B has been reported as 2426. Untraced on LM

J-103 A S2425E WALTZ (VOCAL REFRAIN) *Surrender* (-)
B S2420E MEDLEY FOX-TROT *Faust* (-)

A from LM 1165
 B from LM 1164 both Harry Bidgood's Orch. Vcl on B by Bobby Sanders

J-104 A S2399X FOX-TROT *Londonderry Air*
B S2371E WALTZ (VOCAL REFRAIN) *Good-Night Ladies*
 Intro; "Sweet and Low"

A from LM 1144 B from LM 1134 both Harry Bidgood's Orch.
 Vcl on by A Cavan O'Connor; vcl on B male duet

105 A S2374E HAWAIIAN FOX-TROT (VOCAL REFRAIN)
B S2368E FOX-TROT (VOCAL REFRAIN) *Sea Shanty -No.1* (-)

A from LM 1137 Harry Bidgood's Orch. vc Cavan O'Connor. Steve Walker has pointed out that Nat Star does a good imitation of a hawaiian guitar on the soprano saxophone.

B from LM 1131 Harry Bidgood's Orch. vc John Thorne

106 A S2383E? FOX-TROT (VOCAL REFRAIN) *Toreador* (-)
B S2375E? HIGHLAND WALTZ (VOCAL REFRAIN)

A from LM 1142 Harry Bidgood's Orch vc John Thorne
 B from LM 1138 unidentified light orch. vc Cavan O'Connor

107 A S2400E MILITARY BAND *Ballet Egyptien*
B S2397E " " *Marche Russe*

A from LM1152 B from LM 1151

J-108 A S2396E MILITARY BAND *Anitra's Dance "Peer Gynt"* (-)
B S2399E " " *War March Of The Priests* (-)

A from LM 1157 B from LM 1158

J-109 S2445E VIOLIN SOLO *The Rosary*
S2447E " " *Mary Of Argyle; Keel Row*

A untraced on LM B from LM 1173 possibly Peggy Cochrane

J-110 A S2442E (SYNCOPIATED PIANO SOLO) *Plantation Rag* (-)
B S2444E " " " *Bottles & Jugs* (-)
 A from LM 1170 B from LM 1172 both Harry Bidgood

111 A S2454E (ORGAN SOLO) *Chant sans Paroles* (-)
B S2453E " " *Melody In F* (-)

A from LM 1176 B untraced on LM

J-112 A S2419E BILLY WHITLOCK *Purple Heather - Scottish onestep*
B S2416E " " *King Charles Gavotte*

A from LM 1162 B from LM 1161

J-113 S2352E ? *Nursery Rhyme Medley*
S2353E ? *Oh Where Oh Where Has My Little Dog Gone*

A from LM 1121 B from LM 1122 both Harry Bidgood's Orch.

J-114 A S2263E FOX-TROT *Tally Ho! (Hunting Scene)*
B S2328E WALTZ (VOCAL REFRAIN) *O Star Of Eve* (-)

A from LM 1081 (has ensemble vcl)
 B from LM 1110 (John Thorne vcl); both Harry Bidgood's Orch.

J-115 A FOX-TROT *Memories of Erin*
B *Waltz From "Il Trovatore"*

A probably S2234E from LM 1068 Harry Bidgood's Orch.

B possibly S2427E from LM 1159 'Miserere-Trovatore' Bidgood's Orch. v
 C. O'Connor

J-116 A S2459E VOCAL FOX TROT *The Jolly Tars*
B S2388E VOCAL WALTZ *The Eyes Of Rosie O'Reilly*

A untraced on LM
 B LM 1143 — Harry Bidgood's Orch. vc Cavan O'Connor

J-117 A S2470E ORCHESTRA *Hungarian Dance No.5 (Brahms)*
B S2469E *Narcissus* (Nevin)

Both as yet untraced on LM

118 untraced

J-119 A A1 ONE-STEP (Vocal Refrain) *A-Frog! he would a-wooing go;*
and Hey Diddle Diddle

B A3 WALTZ (Vocal Refrain) *Where are you going to my pretty maid?;*
and The North Wind doth blow

J-120 A2 ONE-STEP (Vocal Refrain) *Here We Go Round The Mulberry Bush;*
and Humpty Dumpty sat on a wall

A4 FOX TROT (Vocal Refrain) *I saw three ships come sailing by;*
and The Spider and the Fly

J-121 A5 VOCAL *What Are Little Boys Made Of*
A6 VOCAL *Old King Cole etc*

J-122 S2461E ? *Nautical Medley*
S2462E ? *Folk Song Medley*

J-123 A A7 WALTZ *Merry Widow*
B A8 " *Popular Classical Medley*

J-124 S2398E MILITARY BAND *Mill In The Black Forest*
S2401E " " *Les Cloches de Corneville- Bell Song*
 A from LM 1154 B from LM 1160

J-125 S2390E MILITARY BAND *King Cotton March*
S2391E " " *Stars And Stripes March*
 A from LM 1145 B from LM 1146

J-126 A S2471E CORNET SOLO with orch. *Sofily awakes my heart* (-)
B S2468E " " *Habanera "Carmen"* (-)

Both untraced on LM

127 S2482E BILLY WHITLOCK bell solo *She Loved That Melody*
S2483E " " *Playtime March*

Both untraced on LM

J-128 AS2441E ? PIANO SOLO *Prelude In C Sharp Minor*
(Rachmaninoff)
BS2446E VIOLIN SOLO *Gavotte* (Gossec)
A untraced on LM B from LM 1024

J-129 A9 ? *Mary Mary Quite Contrary; My Son John*
A10 ? *Polly Put The Kettle On; Yankee Doodle*

EDITOR'S NOTE: My copy of 'John Brown's Body' (to which a previous owner has added in ink, "Glori Halleluja [sic]") is illustrated (right). The catalogue number is prefixed J- on each side. Inspection of the areas under the labels would seem to indicate that the metal parts (numbered 8 and 4 respectively) have been subjected to crude acid etching. Possibly to remove the wrong numbers as described by Arthur JOHN BOOTH



BROADCAST JUNIOR NURSERY RHYME 300 series
THE Little Marvel 300 series were reissued as Broadcast Juniors with J- prefixes (see TMR 99).

BROADCAST JUNIOR Export Issues

The following export issues were manufactured by the Vocalion Gramophone Co. for W.H. Smith & Co. 78/80 Rue du Marche-aux-Herbes (Contre), Brussels. This branch of Smiths was the sole concessionaire for Broadcast Junior in Belgium and Luxembourg. When Hal Flakser, the New York researcher, and I first corresponded about Broadcast in 1962 we did not know whether these were recorded in London or Belgium. After 38 years I suspect the former but basically still don't know.

These have the same colour and design labels as the English issues. The labels also state 'Manufactured by The Vocalion Gramophone Co.' Speed is also the same i.e. 80 rpm. These appear to be Dutch.

V51-A A14 HENRIETTA SALA sop. met ork. *Moederke Alleen*
(Hutlebroek, De Clerq)
-B A23 THEO DE VRIES met ork. *Hijn Lieveken Open je deurken*
(Mortelmans, Reddingius)
V52-A A25X HENRIETTA SALA sop. met ork. *Hansje*
(Mortelmans-Reddingius)
-B A17 THEO DE VRIES met ork. *Zonne Lied*
(Cath. Van Rennes, Anna Fles)
V53-A A19 HENRIETTA SALA sop. met ork. *Mijn Nederland*
(Hol, Louwers)
-B A13 THEO DE VRIES met ork. *Als 't Zondag Is*
(Hullebroeck, Gyssels)
V54-A A29 HENRIETTA SALA sop. met ork. *De Kleinste*
(Beltjens, Heye)
-B A20 THEO DE VRIES met ork. *Hollandsch Liedje*
(Tusschenbroek, Abramsz)
V55-A A12X HENRIETTA SALA sop. met ork. *Avondliedje (Slicher)*
-B A18 THEO DE VRIES met ork. *De Kabels los*
(Viotta, Heye)

V56-A A21 HENRIETTA SALA sop. met ork. *Zie De Maan schijnt door de boomen* (Viotta, Heye)
-B A11 THEO DE VRIES met ork. *Mooi Grietje*
(Hullebroeck, de Mey)
V57-A A28 HENRIETTA SALA sop. met ork. *Zie Ginds Komt de Stoom Bout.* (-)
-B A15 THEO DE VRIES met ork. *De Gilda Viert*
(Hullebroeck, De Clerq)

My thanks for help towards this listing to Roger Thorne, Roland Trowell and Rinus Blijleven from mooi Amsterdam, (it's 53 years since I was there!).
A.B.

DISCOGRAPHICAL LABEL LISTINGS

CINCH (1913-1916) a history, listing with recording dates, true identities of the artists, biographical details & lots more,

58 pp £6 "Very comprehensive & well worth the price" (OK for Sound): "attention to details & use of factual material is first rate... production quality is first class" (VJM)

BRITISH BRUNSWICK 100 SERIES (1927-1929) a much revised & updated listing 15pp £2

EDISON BELL ELECTRON (10 inch) (1927-1929) with some recording dates & other information 13pp £2

"Arthur's usual attention to detail & meticulous research" (OK for Sound) recommended by VJM.

All three in handy A5 booklets. Postage is 60p inland on the Cinch, 50p each on the Brunswick & Electron or 75p on all three.

Europe is 75p on one or £1 on three. Elsewhere is £1.15 on one air-mail or £1.50 on three.

Available from **ARTHUR BADROCK, 50 GEORGE DRIVE, DRAYTON, NORWICH, NORFOLK, NR8 6DT**

THE following listings by Arthur Badrock are available from **TMR (TMR Discographies).**

FILMOPHONE — with a history by Frank Andrews. (A4) £8.00

GENNETT 9000 series (with references to all known British label releases of these masters) (A5) £5.00

GOODSON (plus EMPIRE & LIDO) — with a history of Mr Jack Goodson's record companies in England. Illustrated (A4) £10.00

These last three are available, post free, from **Talking Machine Review 105, Sturdee Avenue, GILLINGHAM, Kent, ME7 2HG (Please make cheques payable to Talking Machine Review.)**

The Norman Stevens Omnibus (or A Streetcar Named Desirée) by Dick Hill



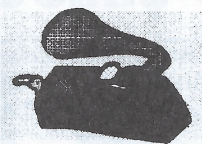
Anyone who knew the late great (in girth as well as in mirth) Norman Stevens will surely treasure this compilation of his wit. Taken from his infamous auction lists, written by an arch 'Goon' who inhabited a world of collectors, dealers, promoters, packers and idiots.

Maybe Norman was right and we are all idiots. His quips could be as brittle as shellac. His 'gang' of collectors that appeared in his writings in order to give relief from the tedium of the lists, were as manic as anything from the pen of Spike Miligan or the quill of the cartoonist Giles. Many of us were proud to be brought to earth by a mention in his pithy pieces. And try saying that after a few pints in the pub!

A sample taken at random from this compendium of conspicuous comedy:

SINGERS OF DIFFERENT SORTS (We usually head this section "VOCALS" but we've run out of 'V's on our Letraset sheet. We hope this doesn't confuse you or upset you, but it would have been worse heading it "SOCALS". Or maybe not.)

Night Falls on Mouldering Towers. Here comes Stagbeetle, puffing like a geriatric grampus, with a box of King Oliver originals. We can tell that's what they are, because the box has burst and amongst the rubble is a fragment of label from Gennett 5275. Luckily it was only "Lulu's Ball" - that can't be right surely? - no it was "Zulu's Ball" probably some Afro-Cuban number.."



Reviews

In the last issue we reviewed Vol.2 of this series of CDs from Denmark chronicling the recordings by **The Mills Brothers**. We now have volumes one and three.

Fortunately for buyers of these CDs the excellent notes in the insert booklets are written in chronological order by Geoff Milne to match the recordings. However 'out of sequence' releasing makes a reviewer's task harder. The Mills Bros were one of the many popular singing groups in pre-World War Two USA and Europe, sometimes they would sing *accapella* (that is without musical accompaniment) other times with just an accoustic guitar, or a large orchestra such as Victor Young's. What ever they sang, they sang well and melodically. In these two CDs you can hear alternative takes, and alternative treatments of standards such as *Dinah*, or *Tiger Rag*, there are some film sound tracks and radio commercials included on these two albums. If you bought the previous Mills Brothers release from Nostalgia Arts, then you'll surely want these two and any subsequent issues. **★★★★** JWB.

The Mills Brothers Chronological Vol 1: Nostalgia Arts NOCD 3010.

1. Nobody's Sweetheart Oct. 1931
2. Tiger Rag Oct. 1931
3. Nobody's Sweetheart Oct. 12, 1931 (E37288A)
4. Tiger Rag 12/10/1931 (E 37289 A)
5. Gems from George White's Scandals - pt.2. 25/10/1931 (E37321 A) That's Love -The Boswell Sisters, That's Why Darkies Were Born -Frank Munn, Life is Just a Bowl of Cherries -Mills Bros., Connie Boswell, Bing Crosby and the Boswell Sisters. acc. by Victor Young and the Brunswick Orch.
6. You Rascal You Nov. 1931 (E 37391A)
7. Baby, Won't You Please Come Home? Nov. 1931 (E 37392 A)
8. Goodbye Blues 1932 (Radio commercial)
9. Dinah 16/12/1931 (E 37467 A) with Bing Crosby
10. Dinah 16/12/1931 (E 37467 B) with Bing Crosby
11. Shine 16/02/1932 (B 11376A) with Bing Crosby.
12. I Heard 16/02/1932 (B11377)
13. How'm I Doin', Hey-Hey 16/02/1932 (B 11378 A)
14. Rockin' Chair 8/03/1932 (B11421 A)
15. Goodbye Blues 8/03/1932 (B11422A)
16. O.K. America - pt 2 14/04/1932 (BX11704A) My Romance -Frank Munn, The Old Man Of The Mountain -Mills Brothers, Connie Boswell, Fran Frey and The Boswell Sisters. acc. by Victor Young and the Brunswick Orch.
17. Chinatown, My Chinatown 14/04/1932 (B 11708A)
18. Sweet Sue, Just You 14/04/1932 (B 11709A)
19. Loveless Love 14/04/1932 (B 11710A)
20. St. Louis Blues 14/04/1932 (B 11711 A)
21. Tiger Rag 1932 (film sound-track.)

The Mills Brothers Chronological Vol 3: Nostalgia Arts NOCD 3012

1. Put On Your Old Grey Bonnet (Murphy-Wenrich) 29/03/1934 (SF 104 A) 2:39
2. Sleepy Head (Donaldson-Kahn) March 29/03/1934 (SF 105 A) 3:04
3. Lazybones (Carmichael-Mercer) 13/06/1934 (TB 1298-2) 3:01
4. Nagasaki (Harry Warren-Mort Dixon) 13/06/1934 (TB 1299-2) 2:23
5. Sweet Georgia Brown (Bernie-Pinkard-Casey) 12/09/1934 (38606 A) 2:42
6. Old-fashioned Love (Johnson-Mack) 12/09/1934 (38607 A) 2:19
7. Miss Otis Regrets (Cole Porter) 12/09/1934 (38612 A) 3:26
8. Sweeter Than Sugar (arr. Mills Brothers) 12/09/1934 (38613 A) 2:02
9. Ida Sweet As Apple Cider (Leonard-Munson) 12/09/1934 (38615 A) 2:39
10. My Gal Sal (Dresser) 13/09/1934 (38616 A) 3:01
11. Some Of These Days (Brooks) 14/09/1934 (38637 A) 2:40
12. I've Found A New Baby (Williams-Palmer) 14/09/1934 (38638) 2:52
13. Limehouse Blues (Furber-Braham) 14/09/1934 (38638) 2:27
14. Rockin' Chair (Carmichael) 14/09/1934 (38640) 3:36
15. Tiger Rag (LaRocca-DeCosta) 14/09/1934 (38641 A) 1:49
16. There Goes My Headache (Razaf-Johnson) 14/09/1934 (38642 A) 2:06
17. Out For No Good Feb. 1934 (Film sound-track) with Dick Powell 2:24
18. Lulu's Back In Town (Dubin-Warren) early 1935 (Film sound-track). 2:06
19. Sweet Lucy Brown (Rene Brothers) 20/02/1935 (DLA 88 A) 2:45
20. Don't Be Afraid To Tell Your Mother (Cromlin-Poe-Grier) 20/02/1935 (DLA 89 B) 2:43
21. Since We Fell Out Of Love (Shand-DeLange-Bernard) 20/02/1935 (DLA 90 A) 2:46
22. Moanin' For You (Brooks) 20/02/1935 (DLA 91 B) 3:18
23. What's The Reason (I'm Not Pleasin' You?) (Hatch-Tomlin-Poe-Grier) 20/02/1935 (DLA 92 B) 2:41

A NIGHT AT THE LONDON MUSIC HALLS

A 4 CD set with a hardback book 12 inch x 12 inch

Have you ever wished you could foresee what will be the collectors' items of the future? I know I have. If, in the 1950s I had invested some money in the R&B and rock 'n' roll 78s on the London label I would now be in the same position as a Lottery winner.

We can all look back with hindsight at such missed opportunities. Now, finally, I can offer you a cast iron guaranteed sure fire winner, and, as well as being a great investment it will give you immense pleasure. I confidently predict that in 20 years time this superb set will be very sought after and will command a very high price.

The four CDs consist of 106 recordings by the cream of the Music Hall and in addition you have a beautifully produced 132 page book, in colour, which has pictures of the Halls, a page devoted to each track with pictures of the artists, biographical details, the lyrics of each song, (an immense task for Tony Barker), and high quality reproductions of the record labels, mostly photographed in the original company sleeves, and if some of the sleeves are not contemporary with the actual record it will only be boring old anoraks like me and Frank Andrews that would know. I could browse through this book for ever more and I think the book alone is worth whatever you have to pay for the set. Tony Barker has done a magnificent job.

So too has John R.T. Davies who was responsible for the transfers and when you consider that he was working with early labels such as Winners, Coliseums and Jumbos as well as the major ones, you realise how difficult his task was.

I am primarily a jazz buff but these recordings give me endless enjoyment. My grandmother came from Islington long before the chattering classes invaded it. She and her sister frequented the Halls and two of the family performed there. Many of the songs are familiar from my childhood and I'm sure you too will know them. Billy Merson's *The Spaniard That Blighted My Life* was the speciality of my grandmother's sister, complete with stabbing actions. *Oh, Oh, Antonio* was one of my Grandmother's favourites. They are all here together with many unusual and unfamiliar songs. To name all the featured artists would fill a page, again, a mixture of the familiar and the unfamiliar, many I have never heard as clearly before.

The four CDs and the book come in a presentation box which will fit snugly on your shelves next to your 12 inch 78s or LPs.

The whole set is produced by a German company - Bear Family Records - and is entitled *Round The Town, Following Grandfather's Footsteps - A Night At The London Music Halls*. The number of the set is BCD 16021 DK It is strange that it has taken a German company to produce such a high quality product devoted to a peculiarly British art which will not enjoy huge sales.

You should be able to order it through a specialist dealer or it can be obtained through Tony Barker, 68 Hawkes Road, Mitcham, Surrey. CR4 3JG. I urge you to get it while it is available, you won't regret it. (Incidentally Tony has reactivated his 'Music Hall' magazine)

I just wish your editor could treat me to another of their four CD sets with book entitled *Songs Of The Depression* - Hanshaw, McKinneys, Lanin, Chick Bullock etc etc. **AB**

KINGFISHER CASSETTES (AUSTRALIA)

Peter Burgis, Australian record researcher and expert on Peter Dawson, has now involved himself in a new enterprise. He has issued a catalogue of over 80 non commercial cassettes consisting of performances taken from Australian radio programmes from the 1940s to the 1960s and British radio programmes from the 1930s to the 1960s. The source material appears to come mainly from the Australian Institute of Recorded Sound.

Let me give you some examples of what is on these hour long cassettes — if you are interested in Music Hall and Variety how about Tommy Trinder in Melbourne in 1946; Gracie Fields in Melbourne in 1945; Florence Desmond and Max Wall broadcasting from Sydney in the 1950s, Billy Russell again from Sydney in 1956. American entertainers down under — how about Sophie Tucker, Edward Everett Horton, Stan Freberg, Nat King Cole, Frank Sinatra, Mel Torme, and so on.

For those with more modern tastes there are the Beatles and Bill Haley.

If you want a full list write to: Kingfisher Cassettes, PO Box 1660, Port Macquarie, NSW 2444, Australia. The price of the cassettes from the UK is £10 including airmail postage (from USA: US \$15.00). I had a Gracie Fields cassette from an Australian radio programme *Calling All Stars*; this included a few Australian performers but Gracie took the lion's share, singing, talking and telling jokes. I passed it on to a friend in California who is a Gracie Fields devotee. While we would have liked more information on the cassette, the sound quality was good and from where else are you going to get these historic broadcasts? **AB**

PARLOPHONE RECORDS, 12 inch 'E' SERIES 1923 - 1956
Researched and compiled by Frank Andrews. Checked and arranged by Michael Smith. Paperback book, A4, 136pp (+ viii), stiff glossy covers. CLPGS £25.00. ISBN 0-900-883-62-X



Another very useful reference book compiled by the ever industrious Frank Andrews from the company files and published by the City of London Phonograph and Gramophone Society, (CLPGS).

It covers the 12 inch issues from E 10000, a double sided selection from 'La Boheme', recorded in June 1922 and issued in October 1923 right through to E 11516, a selection of Scottish Country Dances, recorded by Jimmy Shand and his Band in April and May 1954 and issued in November 1956.

Over the 33 years an amazing amount of musical talent found its way into this series and, apart from English recordings, there are many others from Germany, France, Italy, Holland, Czechoslovakia and Australia. If, like me, you invariably find the Orchestra of the State Opera House, Berlin staring up at you from the label, you will be surprised at the immense variety of song and music to be found in these pages.

All the available information is given, matrix numbers, recording date, the length of time the record stayed in the catalogue, artist, titles, composers, the conductors of the orchestral records and an artist index. The book is illustrated with reproductions of the various labels (in date order), pictures of some of the artists and a history of the company.

A "Parlophon" label, including the £ within a circle and some floral arrangements was submitted by Carl Lindström AG of Germany as a Trade mark for gramophone records in Britain during April 1920. It was transferred in February 1924 to The Parlophone Company Limited, which had been formed in 1923.

The British company registered the word "Parlophone" as a trade mark in June 1926. The British Parlophone label however was not registered until July 1927. The famous £ (representing the initial letter L of Lindström) superimposed over a horn gramophone, was not registered in Britain until October 1927.

There are some typographical errors which a more thorough proof reading might have eliminated and might also have ensured that the artist index was in strict alphabetical order. As neither of the persons responsible is a dance band enthusiast we must forgive them for thinking that JACKDAWS was the name of a male vocalist instead of being the name of a vocal trio.

Half a century ago, as a schoolboy collector of jazz and dance band 78s, I used to heave these 12 inch records to one side in order to get at the smaller records. I must have thrown away a small fortune in those years, as most of us did. I also missed some very good records. Perhaps I inadvertently missed the Santa Paula Serenaders 'Tiger Rag' on F 11301 or the 'Harlem Night' selection on E 11311 compered by Ike Hatch. I have never heard the 12 inch Leslie Hutchinsons, his excellent piano playing is often overlooked. I am certain I passed over some of the following because in those days I had no idea they were of value. If you can pick up any of these at your local car boot sale or junkshop for 50p or even a £1 then you will make a nice profit:

AMERIGHI-RUTILLI soprano, CONRAD ANSORGE piano, GEORGE BERTRAM piano, GERMAINE CERNAY soprano, ANTONIO CORTIS tenor, EMANUEL FEUERMANN 'cello, FRITZI JOKL soprano, JOAN MANEN violin, NINO PICCALUGA tenor, MORIZ ROSENTHAL piano, MARGARETHE SIEMS soprano, BELA SIKI piano, EMIL VON SAUER piano, JOSEPH WEISS piano.

If the 12 inch Parlophone series is of interest to you then this is a book you must have.

It is obtainable by post from CLPGS Bookshop, c/o George Woolford, "Ashburton", Fakenham Road, Wells-next-the-Sea, Norfolk, NR23 1RD at £25 plus £2.50 post. **A.B.**



THE ZON-O-PHONE RECORD.

Ernie Bayly and Michael Kinnear.
ISBN 0 9577355 2 9 Paperback, 245x160. Michael Kinnear. A\$80, plus postage. (or from Ernie Bayly 19 Glendale Road, Bournemouth BH6 4JA, UK, £35 plus postage).

A discography of recordings produced by the International Zonophone Company, and associated concerns in Europe and the Americas. 1901-1903. With a history of the company's international activities and a supplement on re-issues and transferred recordings. With a bibliography and indices. Published 2001, 494pp (+xviii) with illustrations in the text.



NICOLE RECORD.

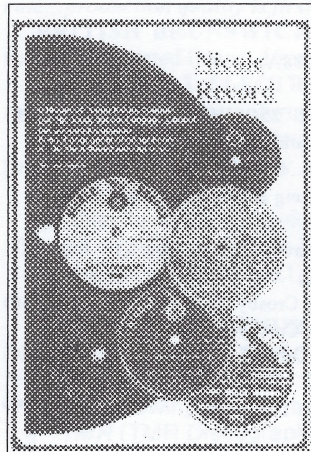
Michael Kinnear. ISBN 0 9577355 3 7 Paperback 245x160. Michael Kinnear, PO Box 11, Heidelberg, Victoria, Australia, 3084. Price TBA.

A history of Nicole Frères Limited and The Nicole Record Company, Limited and associated companies.

With a discography of recordings issued on the Nicole Record label and other labels.

A numerical listing of all known recordings produced by the Nicole Record Company Limited from 1903 to 1906.

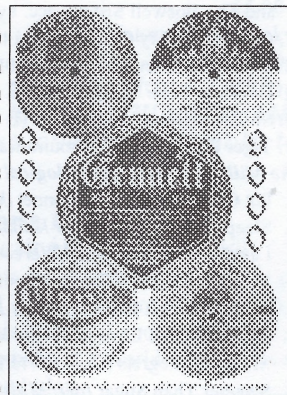
Together with information about reissued and transferred recordings. With bibliography and indices.



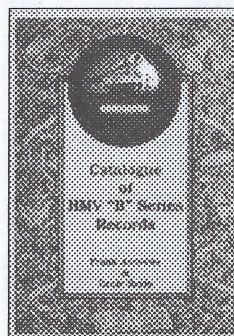
GENNETT 9000. Arthur Badrock. A5. Soft covers. 16pp (+iv). £5.00 from TMR (Cheques payable to 'Talking Machine Review' please).

This booklet gives all known releases by the US company from 9000 recorded in July 1919 to 9115 from June 1921 and lists all known British issues which originated from the 9000 series.

As much as anything it is intended as an aid from British collectors in sorting out all those pseudonymous issues. It includes indexes to tune titles and artists. Labels represented in this list include Scala-record, Coliseum, Curry's, Guardsman, Tower, Citizen, Aco, Beltona, Bouwmeester-Scala and Meloto. There are also Gennett 9000 issues that originated in the UK, from the Winner and possibly the Guardsman labels.



CATALOGUE OF HMV "B" SERIES RECORDS. Frank Andrews & Ernie Bayly. ISBN 0 900 883 63 X - A4. Soft back. un-numbered pages (at least 200pp?). CLPGS. Ashburton, Fakenham road, Wells-next-the-Sea, Norfolk, NR23 1RD, UK. Around £30 enquire to CLPGS.



An impressively thick well bound listing covering from B1 to B10968 which were issued in various blocks between May 1928 and February 1958. There is an index of artists compiled by Frank Andrews. Whether or not you have the Oakwood Press edition of some forty years ago, now is the time to up date your library with this long awaited tome.

Jenny Golder

Jenny Golder, by Alan Black. A4 Softback 46pp. Illustrated. available from the author at £5.00 including postage. (A.K. Black, 6 Norfolk Court, Victoria park, Worthing, West Sussex. BN11 4ED).



A few years ago I was offered by Alan Black a manuscript of an article about Jenny Golder. In 1996 Alan had come across a record by 'le Jazz Melody Six', he hoped to have found a 'hot' dance record. (Odéon 49218 'Jenny'/49219 'He Doesn't Know'.)

This bit of junking led Alan to want to find out more about Jenny Golder an artiste he had never heard of until then.

As I read his manuscript I felt

that there was more to be written and so, utilising the international contacts that form the readership of *TMR*, Alan was able to draw on sources that spanned the World—in France, England, and Australia. This material has spawned a self-published booklet of forty six pages profusely illustrated. Many of the pictures have not been published before as Alan was given access to a suitcase of memorabilia by Jenny Golder's niece.

Even so this fascinating story still has gaps in it, mainly because there were areas of her life that she did not want anyone outside her immediate family to know about. Alan has done a great deal of detective work in London and Paris to find out more about Jenny Golder than was readily available. In France, Jenny is still remembered by afficionados such as Jean-Christophe Averty, although in Britain scarcely a handful can recall the name.

Jenny Golder killed herself in the summer of 1928 in a Paris hotel room. She was at the height of her career in Paris. Why did she take her own life? This is a story of 'theatricals' in all senses of the word, a story of loves, lives and losses. It is straight from the Hollywood scriptwriters' pens of the pre-war movies, yet of course it pre-dates those cinema scenarios.

Born in Australia, raised in London, the family name was Sloman (originally Soloman), Jenny began a solo career as a singer and dancer, under her real name of Rosie Sloman, in the English Music Halls. During this time she met and married another Music Hall artiste—Joe Bowden. They had an act 'Jenny and Joe' during 1914.

At sometime she met with an American troupe of Frank A. Vardon and Harry H. Perry, both from Denver and played banjo and harp with Joe Wilbur, the well known banjoist and vocalist. Together with two other girls they formed a sextet 'The Ragtime Six' touring until about 1917 when they seem to have split up in South Africa.

She was set for fame in France after being discovered by a Paris impresario, who introduced Jenny Golder to Paris. Her recorded legacy is eight sides for Odéon with the Jazz Melody Six and two sides for Pathé with piano accompaniment all recorded in late 1926. Her most famous record was 'Jenny' which according to contemporary reports "...all Paris is whistling".

I have followed Alan Black's reports on his researches with keen interest and am now pleased to be able to share the story with a wider readership. At a modest £5 per copy including postage in the UK, this booklet is highly recommended.

JWB

CDs from Lps

TMR 103

Capitol Records produced many fine Lps in the 1950s and 1960s. Artists that were released in the MOR (middle of the road) category found themselves sometimes known derogatively in the business as within the 'More Old Rubbish' category. EMI are re-releasing many of the Capitol Lps in a "Two on One" format. Tracks are transferred in the original mono or stereo. Latest releases in this format include **Dakota Staton** who is in my opinion one of the most underrated artistes of the period. Her gentle treatments are sometimes understated but with never a wasted note. Every word can be clearly understood, her rendering of ballads such as *Solitude*; *The Very Thought of You*; *I Can't Get Started With You*; or even that overworked perennial *Whispering Grass* are all well crafted and given her distinctive sound on the 1960 original Capitol Lp "Softly"—one of those records that I treasured for years in my "3 o'clock in the morning" box. The second Lp packaged on this CD is "'round Midnight", here I had not owned the Lp—and confess that I always associate the title with Thelonious Monk, also in my "3 o'clock in the morning" box. The tracks on this Lp are more up beat than the previous selection, examples are *Indiana*; *Will You Still Be Mine?*; *The Folks Who Live On The Hill* and the frenetic *Hey Lawdy Mama* but are still well crafted by Miss Staton and arranger-conductor Benny Carter. The minimal 8 page booklet is neatly arranged as a straightforward reproduction of the original Lp covers, front and back, so there is no more up to date information which is a pity. Well worth seeking out either to replace your original Lps or to widen your listening experience. **EMI/Capitol 7243 5 33089 2 6.**

More in the same series: **Ray Anthony** which couples his 1959 "Ray Anthony Plays For Dancers in Love" and his 1961 "Ray Anthony Plays For Dream Dancing". If you want US big band music of that era, lots of strings, saxes and with a somewhat harsh trumpet solo, then this is for you. Personally I wish Mr Anthony had just held the baton. The last track is one of the worst versions I have ever heard of the Kurt Weill 'classic' *September Song*. **EMI/Capitol 7243 5 33090 2 2.**

"**The Modernaires**...sing The Great Glenn Miller Instrumentals./We Remember Dorsey Too!" date from 1960 and 1961. They sound very dated now, unfortunately not as good as the originals of the earlier decades. If you want recordings that are quintessentially early 'sixties treatments of the soundtracks to The Glenn Miller Story and the Dorsey Era these are for you. The 'three channel stereo' placings of centre singers, and band at left and right, date this to the "wall to wall stereo" age. This is sort of music that featured on Sunday afternoons in the 1960s BBC Light Programme. **EMI/Capitol 7243 5 33087 2 8.**

The next CD offers 24 tracks from **Nancy Wilson**. Coupling her 1963 Lps "Broadway—My Way" and "Hollywood—My Way" she has a way of singing that has been later described as 'Torch Singing'. Very brash, up front, clearly defined, very distinctive suited to a cabaret setting. Again this suffers a bit from the 1960s obsession with 'stereo spacing', commercially advantageous at the time. It gave unmusical purchasers of the latest 'Hi-Fi' equipment something else to show off to their neighbours beyond the demo records of ping-pong and express trains. An example of non-specific MOR from a great singer. **EMI/Capitol 7243 5 33091 2 1.**

With the somewhat corny introduction "...and the band of renown."

Les Brown recorded two Lps, examples of which can be found in charity shops today "Dance To South Pacific" and "The Les Brown Story". The music is as predicable as the titles, definitely MOR!

EMI/Capitol 7243 5 33088 2 7.

Definitely not more old rubbish—but one of the greats—**Judy Garland**: "Judy" and "Judy in Love" are all Judy at her best. *Come Rain or Come Shine*; *April Showers*; *Lucky Day*; *Life Is Just A Bowl Of Cherries*; *Zing! Went The Strings Of My Heart*; *I Can't Give You Anything But My Love*; *I'm Confessin' (that I love you)*; *Day In—Day Out* are all standards, all Garland standards, all Gold standards. This you should have. **EMI/Capitol 7243 5 33086 2 9**

The next CD is not a 'Two for One' but is 22 tracks of sheer delight, Judy's daughter Liza also recorded for Capitol. This is a compilation of material from 1964-7. **Liza Minnelli—the Capitol years** includes standards such as an up tempo version of *Blue Moon*; *Try To Remember*; *Together Wherever We Go*; *Maybe This Time*; *One Of Those Songs*; *I (who have nothing)*; *There Is A Time (Le Temps)*. **EMI 7243 5 32576 2 0.** If from all the above you only buy one CD then make it this one. (Then just remember that her mother recorded well on Capitol and buy Judy too!)

John Booth

Bobby Darin

He was a legend at 23, a very popular singer in the late 1950s early 1960s. Born Walden Cassotto in the Bronx he was determined to succeed in show business. His break through came in 1958 with a novelty song *Splish Splash*, covered in Britain ineptly by Charlie Drake. His first real hit in Britain was in the following year with *Dream Lover*. This led to a succession of popular successes on both sides of the Atlantic. The CD **Bobby Darin Sings the Standards** contains none of his hits, but is a collection of 22 'standards' which show just how versatile he was. His recordings of *Rhythm of The Rain*, *Moon River*, and *A Nightingale Sang in Berkeley Square* are worth the while to buy this record. EMI 7243 5 32572 2 4.

Peggy Lee

This collection of 22 standards recorded for Capitol between 1957 to 1972 contains tracks taken from various of her Lps, two of which have not been available on CD before (*Then Was Then And Now Is Now*, and *Bridge Over Troubled Water*).

Other songs are familiar fare from Miss Lee, *The Folks Who Live On The Hill*, *Unforgettable*, *Fly Me To The Moon*. Others whilst familiar standards, are not so well known performances from her: *Basin St. Blues* given an unusual soft ballad treatment, (*Please*) *Release Me*, *As Time Goes By* sung here even slower than the Dooley Wilson version in "Casablanca"; a breathy version of *I Left My Heart In San Francisco*; whilst *Strangers In The Night* is here sung to an unusual cocktail bar style accompaniment. For a relaxing vocal experience you couldn't find better. **Peggy Lee Sings The Standards**. EMI 7243 5 32580 2 3.

Julie London

The third offering in this series of standards comes from Julie London, she only had one hit single in Britain (*Cry Me A River* Liberty 55006 in 1955), but her 'cover' versions must be some of the most played in the world. The recordings on this compilation cover 1956 to 1969 and are all 'standards' which make interesting comparisons to the more commonly played original hits. *Diamonds Are A Girl's Best Friend*, *The More I See You*, *Can't Get Used To You Losing You*, *Hello Dolly*, *Mad About The Boy*, whilst for comparison with the previous CD from Peggy Lee we have alternative versions of *As Time Goes By*, and *I Left My Heart In San Francisco*. Another three o'clock in the morning vocal compilation. **Julie London Sings The Standards**. EMI 7243 5 32574 2 2.

Paris Is For Lovers

This compilation of recordings from EMI by Ralph Harvey covers a period from 1934 (Lys Gauty) through to 1966 (Georges Guetary). There is no other theme running through the compilation other than Paris, the eternal city of lovers.

Track listing:

- | | |
|---|--|
| 1 NOUS LES AMOUREUX
JEAN-CLAUDE PASCAL | 13 PARIS TU M'AS PRIS DANSTES BRAS
ENRICO MACIAS |
| 2 I LOVE PARIS YVETTE GIRAUD | 14 A PARIS LINE RENAUD |
| 3 AU PARC MONCEAU YVES DUTEIL | 15 UNE FEMME CHARLES DUMONT |
| 4 PARLEZ-MOI D'AMOUR
LUCIENNE BOYER | 16 LE JARDIN AUX SOUVENIRS
(Moon River) DANIELLE DARRIFUX |
| 5 OHE PARIS CHARLES TRENET | 17 FRANCE DIMANCHE
CHARLES TRENET |
| 6 A PARIS DANS CHAQUE FAUBOURG
LYS GAUTY | 18 TROP JEUNE ELYANE EMBRUN |
| 7 EN AVRIL A PARIS FRANCK POURCEL | 19 LES SOURIRES DE PARIS BOURVIL |
| 8 CES PETITES CHOSES JEAN SABLON | 20 REVIENS MATHE ALTERY |
| 9 LA COMPLAINTÉ DELA BUTTE
CORA VAUCAIRE | 21 BALS DE FRANCE ANDRE CLAVEAU |
| 10 LA BOHEME GEORGES GUETARY | 22 LES ENFANTS QUI S'AIMENT
CORA VAUCAIRE |
| 11 PIANO DU PAUVRE
GERMAINE MONTERO | 23 ELLE AIMAIT... JACQUES HELIAN |
| 12 LA BELLE DE CADIX
LE GRAND ORCHESTRE DE PARIS | 24 HYMNE A L'AMOUR
FRANCK POURCEL |

There is a splendidly complete 20 page booklet written by Ralph Harvey to his usual high standard. We would have liked to have seen more discographical information. **JWB.**

EMI 7243 5 30608 2 4. *Amoureux de Paris: Paris Is For Lovers.*

We reprint the following news story just as it came 'off the wire' (oh, well alright, the internet).

Historic Audio Materials Now Available for Listening to Anyone With a Web Browser

Oldest Voice Recording of Thomas Edison can Be Heard for Free on the Internet

SAN DIEGO, NOV. 30 /PRNEWswire/ — The state of audio recording technology has undergone seismic shifts since Thomas Edison invented the phonograph in the late 19th century. With the explosion of the Internet, audio technology has reached a new peak, as consumers can now listen to much of their favorite music anytime from any web-enabled device in the world. In a move that brings together old and new technology in an unprecedented way, some of the oldest known audio recordings in the world are now available in MP3 format on the Internet.

At www.mp3.com/oldest, users can stream and download a number of previously inaccessible historic tracks, including the oldest known recording of the voice of Thomas Edison. Recorded in 1888, the track features Edison narrating a "phonographic trip around the world" for a visiting dignitary. A number of other musical recordings dating from the same era are available for free on the site, and at www.mp3.com/edisonrecords and www.mp3.com/78rpm.

"It's a great testament to the power of the Internet that users around the world can now download these truly amazing historical recordings for free," said Michael Robertson, chairman and chief executive officer of MP3.com. "Through these recordings, anyone with an Internet connection is able to witness firsthand the beginnings of recorded music."

Working in conjunction with the Edison National Historic Site, these recordings were brought to the Internet by music historian Michael Loughlin. Loughlin turned to MP3.com to harness the power of the web to reach consumers around the world.

"It is my goal to make MP3.com the premier place on the net to access historic recordings," Loughlin said. "With no real computer experience, I was amazed at how quickly MP3.com allowed me to have a global Internet presence. There are millions of recordings made from 1887 to 1926 that the world should be able to listen to."

More than 109,000 digital artists post music on MP3.com. To register to post music on the site, visit www.mp3.com/newartist.

About MP3.com

MP3.com, Inc. has created what it believes is a unique and robust technology infrastructure for the storage, management, promotion and delivery of digital music. As the Internet's premier Music Service Provider (MSP), the company is dedicated to providing consumers with anytime, anywhere access to their music using any web-enabled device.

The company's web site hosts what MP3.com believes is the largest collection of digital music available on the Internet, with more than 698,000 songs and audio files posted from over 109,000 digital artists and record labels. Dedicated to growing the digital music space, the company's products and services include on-demand Subscription Music Channels, an innovative Retail Music Program, a Syndicated Radio Division and others.

Additionally, through the company's MSP initiative, MP3.com is partnering with a variety of forward-looking technology companies to expand its digital music strategy. The company is based in San Diego, California, USA. For more information on MP3.com, visit www.mp3.com.

We know that there are very many web-sites with audio files of 'our kind of music'. Perhaps readers could e-mail us with their favourite sites (or even their own sites).

E-mail the editor of TMR at: Discography78@aol.com.

Antiquarian Productions

New releases of recorded music from the 1920s and early 1930s in Australia by Chris Long

THE Antiquarian CD record label, as the name implies, re-issues very early Australian recorded material which pre-dates the period qualifying for the 'nostalgia' tag. Most Antiquarian material is pre-1930, rare, unusual, interesting and historically significant. It may sometimes be technically primitive, but never boring! The CDs and accompanying notes are of course of interest to academics, teachers, collectors, historians, archivists, and librarians. Somewhat surprisingly, they've also proved to have some degree of general appeal to users who just happen to have an interest in early Melbourne/Australian music and/or recording studios, history and historical performances.

Our remastering is done with the latest state-of-the-art truncated elliptical styli, Audio-Technica 12" pickup arms, custom-designed belt drive turntables, custom-made preamplifiers and multi-channel equalising gear feeding directly into a computer. No analogue recording system is used in the remastering process. The signal is processed by software in the computer to eliminate surface noise and most distortion products—but we do not add synthetic stereo or excessive synthetic reverberation. The sound on our CDs attempts to re-create, as closely as possible, the sound of the performers in the recording studio.

We have no fancy multi-colour covers, no trimmings to raise the price of our CD issues above the \$20 (Australian) price, and that's not all (as they say after midnight)—every CD comes with an informative, accurate, and interesting set of historical info. We concentrate on the quality of our remastered audio and the reliability of our supporting textual material, avoiding the eye-catching and costly advertising aids that only support impulse buying.

The artists that you commonly find on the many labels catering to the nostalgia market, like Crosby, Sinatra, Al Bowlly or Ray Noble will not be seen on Antiquarian releases. Our CDs are derived from long-defunct labels like Edison (both discs and cylinders), Vocalion, Broadcast, Aco, Electron, Actuelle, Wocord, Pathé, Banner, Bon Marché, Rexophone, Gennett, Imperial, Lincoln, Golden Tongue, Beltona, Coliseum, Rex, Aeroplane, Bellbird, Clifford... and the many hundreds of independent labels marketed during the heyday of acoustic (pre-electric) recording, before 1925.

In other words, the Antiquarian label caters to the discerning few who have hitherto been dismissed by the larger CD manufacturers as "an insignificant market".

Melbourne in the 1920s Vols 1, 2, 3, 4 and 5. AUSTRAL—Australia's first discs. Sample tracks from these CDs, and much more besides, can be heard on my website. (NOTE FROM EDITOR: *This web site seems currently to be under re-location, but try searching the web for Antiquarian Productions Australia for further details or write by 'mail-mail' to Chris at the address below.*) Antiquarian Productions. Christopher J Long, P O Box 400, Mont Albert 3127, Victoria, Australia. Telephone (61 3) 9890 8164



Audio pioneer plays again on calypso CD

by Mike Plugg

EMORY COOK travelled to the Caribbean from the USA to record calypso music in the 1950s, and he did it for a reason that might seem trite: "Because it was there," the pioneer of high-fidelity sound recording said recently. Cook, 87, was already well known in the tightly-knit world of Hi-Fi fans for his recordings of speeding trains, thunderstorms, sea sounds and other phenomena that let them give their new systems a try out. He donated his recordings to the American Smithsonian Institution ten years ago and the museum recently issued a compact disc featuring calypso singers and bands that he recorded in Trinidad starting in 1955. At the time, popular music was about to be swept by a calypso craze. For a while, American air-

waves were thick with the African rhythms and Latin-inflected melodies sung in the English *patois* of the then British colonies.

His latest CD, **Calypso Awakening** features singers with names like 'The Mighty Sparrow'. One of the songs, *Booboo Man*, which 'Lord Melody' recorded in 1956, became a US top 40 hit for Harry Belafonte the following year under the title *Mama, Look-a Boo Boo*.

For Cook, the project was just one of many that spanned a career of producing records to his exacting standards. "The only reason I got into the business of recording during the Depression was because I felt that the domestic product of the United States, compared with other places in the world, was so miserably bad technically. Noisy and distorted records were selling here, and they were not anywhere near as good as the European recordings of the time", he said in an interview at his home in Connecticut. "It was unforgivable." So he thought, "Don't squawk about it, do something about it—and that's what I tried to do."

In 1950 he founded the **Sounds of Our Times** record company. His first record, *The Christmas Music Box*, featured Christmas carols played on a collection of music boxes. "Because music boxes didn't cost anything," He said. "If you go hire an orchestra you're out \$10,000 or \$20,000 right off and you take your chances on what comes back to you."

Another early low-budget recording, **Rail Dynamics**, captured steam locomotives and train sounds on the New York Central line. **Speed the Parting Guest** offered some relief to hosts whose visitors had overstayed their welcome: the rasping of a file on a tin can, the squeal of chalk on a blackboard, cascading water from an overflowing bathtub and the like. In all, Cook issued about 140 albums in the 1950s and 1960s. So far the Smithsonian Folkways record label, has released only **Calypso Awakening** as a commercial CD but the others, ranging from Scottish bagpipe bands to circus calliopes, are available as no-frills, generic-looking CDs.

In a two-part *New Yorker* magazine profile in 1956, author Daniel Lang called Cook "a brash, quixotic sound engineer (with) a firm hold on thousands of devotees of ... hi-fi recordings—a remarkably articulate group of zealots who refer to themselves as audiophiles and look upon him as the grand panjandrum of their cult."

AN EARLY PERFECTIONIST

Carter Harman, a music reporter for the *New York Times* and *Time* magazine, said the adulation was justified. "Emory was an early perfectionist. He was always innovative. His records were always better than the commercial variety." Cook was one of the first sound engineers commercially to use two microphones to record separate tracks. To play a record made by this binaural process required a special double-headed pickup arm, two separate amplifiers as well as two speakers. His technique lost out to the 45° single groove stereophonic system.

Cook's recording trips to the Caribbean in the mid-1950s coincided with a time of ferment and excitement in the islands as colonial influence was retreating and talk of a West Indian Federation was in the air.

Some of the songs on "*Calypso Awakening*" reflect this charged atmosphere. *Federation*, sung in 1956 by a group called 'Small Island Pride', has a chorus that exults, "Next year is Federation. There'll be no discrimination between a Trinidadian and a Grenadian."

Keith Warner, a professor of French and Caribbean studies at George Mason University in Virginia, was one of the compilers of the Smithsonian CD. A native of Trinidad, Warner says the word *calypso* is a British misinterpretation of the local word *kaiso* (it rhymes with why-so), which he thinks originated in Africa and means roughly 'bravo!'. "Now the two words exist alongside each other because the British thought that when we said '*kaiso*,' we were mispronouncing the word '*calypso*', so they corrected it. It was never calypso to begin with. The political situation in the Caribbean was changing when Cook took his recording equipment to Trinidad, the colonies were demanding their independence. Cook was there at a time when there was a great political awakening. That's why he called the album **Calypso Awakening**. He played a very important role in recording early authentic calypso. It was soon superseded by the commercial ventures, but we have to give him credit for the pioneering effort that he did in those islands"

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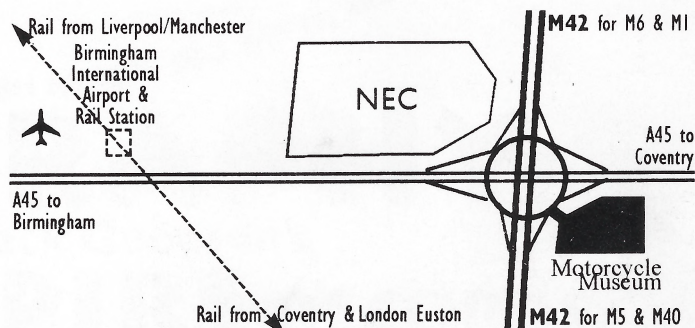
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